

THE NEW YORK DRAMATIC MIRROR

Vol. XXVII. No. 687.

NEW YORK: SATURDAY, FEBRUARY 27, 1892.

PRICE TEN CENTS.



MARTHA RUDESILL.

FURTHERING THE FAIR.

The chairman of committees of the women of the stage and of society that have allied for the benefit of the Actors' Fund Fair, met last Wednesday at 11 a. m. at the apartments of Mrs. A. M. Palmer.

The meeting opened with the calling of the roll. There were but few absences. There were present Agnes Booth, Maida Craigen, Mrs. Julia Lathum, Mrs. C. A. Doremus, Mrs. Jacob Hess, Mrs. W. J. Swan, Alice Fischer, Mrs. E. E. Kidder, Rose Eyttinge, Mrs. Thomas F. Gilroy, Mrs. E. J. Phillips, Mrs. E. L. Fernandes, Mrs. George H. Smith, Emily Rigi, Mrs. A. M. Palmer, Mrs. McIver Rankin, Sydney Armstrong, Mrs. J. Mortimer Brown, May Robson, Mrs. Lyman Fiske, Mrs. Etta Henderson, Georgia Cayvan, and others.

May Robson, who had been asked at the previous meeting to design a souvenir spoon for the Fair, then rose and said that she thought she would etch in the bowl of the spoon a picture of the first theatre in America in which a performance by a dramatic company had ever been given. "There is only one drawback to my plan," said Miss Robson, "and that is that I don't know the theatre." Miss Robson was referred to Colonel T. Allston Brown, "the encyclopedic of the American stage."

Mrs. A. M. Palmer, in the chair, handed to the chairmen the list of places that they and their committees were to visit.

Miss Cayvan next spoke. She said that she wished to emphasize that the various committees should only call once on each dealer from whom they sought donations. It was moved and carried that a list be preserved of the names of every firm that should refuse to donate.

The Chairman announced that Mrs. Thomas F. Gilroy had brought from her husband a cheque for \$100 for the Fair.

Some one asked what was to be done with the money sent in for the Fair. Whereupon A. B. De Frece stated that Frank W. Sanjour had made a special arrangement with Thomas C. Acton, president of the Bank of New Amsterdam, whereby all money for the Fair should be deposited at that bank and should draw interest. This was voted an excellent scheme.

Mary Adelaide Verkes, who had attended one of the meetings, sent a cheque for \$100, as an indication of her sympathy.

Mrs. John A. Cockerill was appointed chairman of public officials instead of Mrs. Gilroy, who preferred to serve in some other capacity.

Full power is vested in the chairmen of committees; it is their duty to submit complete and final reports of the business done by themselves and their assistants.

The Ladies' Executive Committee now has a room in A. M. Palmer's office building, at 29 West Thirtieth Street. Mrs. Palmer, on her return from Lakewood within a week, will be there herself most of the time. In the meanwhile, some other member of the committee will be in charge.

The general meetings hereafter will be held at Hardman Hall, but the meetings of the chairmen of committees will continue to be held at Mrs. Palmer's residence in The Gramercy.

At one o'clock the meeting was adjourned. The next meeting will be held in two weeks. The date will be announced in THE MIRROR.

Some time ago, when the project of the Actors' Fund Fair was first talked of, Mrs. Juliette M. Babbitt, of Washington, D. C., a lady deeply interested in professional matters, offered to make a "crazy patch," to be sold at the Fair, and requested contributions of pieces of old gowns from well-known actresses. In regard to this undertaking, Mrs. Babbitt writes as follows:

43 Massachusetts Avenue,
Washington, D. C., Feb. 26, 1892.

To the Editor of the Dramatic Mirror:
Sir.—Will you, through THE MIRROR, allow me to thank those who have so kindly responded to my requests for scraps for the "crazy patch" work which I am going to send to the Fair, and at the same time beg that those who have promised some will send as soon as possible, as I cannot much longer delay the putting together of the work. In case any one has missed my address, they will find it above.

JULIETTE M. BABBITT.

It will be little trouble for those actresses that have not yet made good their promise to Mrs. Babbitt to send their scraps to her at once.

The "official" cushion, which Mrs. Babbitt is also making for the Fair, is approaching completion. It is constructed of pieces contributed by the wife of the President, and the wives of cabinet officers and senators.

In the *Times* of last Sunday A. M. Palmer was interviewed on the subject of the Fair. Mr. Palmer prefaced his remarks by saying that "the Fair will be held whatever objections may be urged against it by those opposed to it." As to the controversy that certain persons are endeavoring frantically, but not very successfully, to foment, he said "Its premises are mistaken and the entire discussion idle talk." He called attention to the spontaneity with which the best class of actors and actresses and managers have responded to the appeal for cooperation as indicative of the interest aroused by the undertaking among the profession. In the course of the interview he said:

"I believe it was suggested by those opposed to a fair that money should be raised by benefits occurring the same day all over the United States. This idea, which they put forward as original, is not new at all. What is more, it has proved to be a failure. These benefits all over the country, or what is called Actors' Fund day, first gave the Fund its means of support, but in a very short time it was found that they fell very far short of the Fund's requirements, in fact, at the close of the financial years during which this system of benefits was tried the Actors' Fund had, for the first and only time since it started, to draw on its investment capital. The benefit plan was not a good one for several reasons. The object of these benefits was not clearly understood by the public, and nearly every one was unsuccessful."

Mr. Palmer also explained briefly the

source of the only antagonism that the Fair has engendered, and exposed the motives underlying it.

"I personally can guarantee," he said in conclusion, "that the Actor's Fund Fair will be conducted in as dignified a manner as any fair ever held in New York city."

EMMA V. SHERIDAN'S ILLNESS.

A number of papers have hinted, more or less broadly, that there has been a quarrel between Richard Mansfield and Emma V. Sheridan, of his company.

To avert any discussion or doubt, THE MIRROR has received these facts for publication. Miss Sheridan hurt her knee, and acute synovitis of the knee joint set in. This rendered her utterly helpless.

Mr. Mansfield has treated her with every kindness. She is now in Boston, on sick leave, and doing her best, by patience and inaction, to get well quickly. Her injury comes at an especially unfortunate time for her, as her dramatization of Warren's "£10,000 a Year" is to be produced for the first time this week by Mr. Mansfield at the Garden Theatre. As Miss Sheridan's illness, too, comes just at a time when her personal attention to rehearsals would be most desirable, Mr. Mansfield's kindness is particularly gracious.

Miss Sheridan writes us: "I do hope that I shall be 'on' for the opening night of £10,000 a Year, but there is hardly any chance of it."

THE S. P. C. C.'S POSITION.

It is always well to give both sides a hearing. The Society for the Prevention of Cruelty to Children's side of this matter naturally is warped by certain prejudices that are not shared by managers and the profession. At the same time, it must be borne in mind that the underlying principle of the Society's position is a principle which every right-minded man and woman connected with the stage clearly recognizes, viz., the necessity for legal authority to prevent injury to children whether on the stage or in other pursuits.

A MIRROR reporter recently interviewed several men prominent in the work of the allied Societies of this State. Mr. Williams, who represented the Brooklyn S. P. C. C. in Albany before the legislative committee, said: "I am not opposed to an amendment. We do not say that dancing in moderation hurts a child—a few performances would not injure a healthy boy or girl; but we have to look at the future. Constant dancing is often injurious. If you let one dance you must let all; if in one theatre then in another. I see no way of regulating it. It is the abuses which this amendment would lead to that we fear. The Society is not opposed to any moderate concession, but experience has taught us what singing and dancing lead to."

Dr. Stoddard, of Rochester, said to the reporter: "My relations with the managers are friendly, we never have trouble with the reputable managers, and in Albany one of our men is always on the stage, whether there is a child in the play or not. Nearly every day we have to return complimentary tickets from managers who come to town. It is against our rules for any employee of the S. P. C. C. to accept a pass. A short while ago a manager wrote our secretary that he had a company of children, and would like to give us a benefit in Rochester. I was compelled to write him that if he played in Rochester I would prosecute him. The instant a child goes on the stage in this State it is telegraphed to all the S. P. C. C. Societies, with the circumstances, and if the child is not well taken care of it is forbidden to act, and if it is forbidden in one place it is useless for that company to try elsewhere. For instance, I received word that a certain company would appear in Rochester. I went to the manager and told him if the child took part I would prosecute him. He said he would risk it. The next morning the court fined him \$50. He pleaded with me, and I told him if he would apologize in the newspapers and promise never to return to Rochester I would ask the Judge to remit the fine, which he did. The Society is inclined to be lenient where it is advisable, but we will oppose this amendment in all fairness of spirit and hold no ill will against those who are opposed to us. It is not our fault that we see things differently. I do not say I would oppose any amendment, but I do oppose this one."

Mr. Gerry said: "As long as only the reputable men of the profession were interested in this movement I was willing to compromise, but the movement now on foot seems to be an effort to open the door for juvenile opera and spectacles. That has been stopped in London and I shall fight singing and dancing to the bitter end. I have had trouble with some of these men before. What I object to is the middle-men who simply employ or get employment for the children and pocket their commission. True, the papers criticize my methods harshly, but I never contradict an interview. I have seen five within the last month, and in not one instance had I seen the reporters. It is true that I once made the statement that the newspapers attacked us, and took the side of the theatres in this question because of their advertisements. I wish to retract that, because I think I was mistaken, and I do not wish to do anybody an injustice. A license stating that a child may sing or dance five or ten minutes, may or may not prevent the return of juvenile opera. I am led to believe certain parties have come into this movement with the purpose of introducing leg show performances again, and I will not deal gently with them."

BEN HENNINGTON, the star of *Ole Olson*, married Isabel Conway, daughter of George Conway, on Sunday afternoon, at Calvary Presbyterian Church in Hoboken.

GLEANINGS.

STANISLAWSKI is about the only American prima donna in Europe that has escaped Messrs. Abbey and Grau's drag-net. She is a very strong favorite in Paris, where Massenet has composed an opera for her. Miss Sanderson is about five and twenty. Her father is Judge Sanderson, of San Francisco. She is tall and graceful; she has light hair and black eyes; she dresses with exquisite taste; she is a charming conversationalist. Her voice is phenomenal in range. In Massenet's new opera she has a run to second upper A. She studied in France. It was not more than five years ago that she went there to take up music as a profession. Her father is wealthy, but she loves her art.



KATHERINE LEWIS was the victim of a street accident the other day in London. The injuries she received were painful, but not dangerous.

There were a number of professionals residing in the Percival apartments, the upper stories of which were burned out one day last week. The fire caused a scare, but no one was injured.

The complaints of bad business in this country are naught compared with the pessimistic reports of the state of theatricals in England. A variety of causes have conspired to ruin the London season, which has been unprecedentedly dull. Several well-known managers in the British metropolis are said to be on the verge of bankruptcy.

Oscar Wilde's new play, *Lady Windermere's Fan*, produced last week in London, is said to abound in risky lines.

ROBERT HILLARD is said to have patched up a truce with Sadie Martinot and returned to Pompadour. J. M. Hill is to operate this attraction.

JOHN W. HAMILTON is suffering from an attack of pneumonia, and his condition is perilous.

J. H. RAYNER has returned from England.

T. W. KEENE will close his season with a week's engagement in Boston early next month.

BLUE JEANS is still doing a large business at the Fourteenth Street Theatre. When its run finishes, *Pitou and Alfriend's* on the Potomac will probably be seen.

The members of the *Cynthia's Lovers* company travel luxuriously in a special car. Edmund C. Stanton, the manager, has given the piece an expensive equipment. Douglas Atherton, the star, is a cousin of Alice Atherton (Mrs. Willie Edouin).

JOHN GUENDINSON has had several offers, which he is considering, for leading business next season in this city.

EMILE ZOLA announces that after he has written one more realistic novel he will abandon fiction and devote all his energies to playwriting.

On Saturday last at Deadwood, S. D., Mary Nevins Blaine was granted a divorce from James G. Blaine, Jr. There was no testimony introduced for the defence. Mrs. Blaine was given the custody of her child, \$5,000 for counsel fees, and permanent alimony of \$100 a month.

LILLI LEHMANN is seriously ill at the Hotel Normandie. An attack of grip and weakness of the heart are the complications. Madame Lehmann sang a new role in *L'Africaine* on Monday night of last week, and the study and hard work of the season are said to have led to this illness.

MR. AND MRS. A. M. PALMER are spending a week at the Laurel House, Lakewood. They will return to town on Thursday.

The late W. J. Florence's will is to be contested after all. A brother, Edward E. Conlin, who holds a political appointment in this city, will make an attempt to break the will on the ground that the document was not properly signed.

KELLAR says it is "the ambition of my life to build a theatre in Philadelphia." This modest but singular hope seems about to be realized. He is endeavoring to secure the site on which his present hall stands. If he succeeds he will build a commodious theatre and devote it to magic and high-class specialty entertainments.

The marriage of Addie Cora Reed, of Pauline Hall's company, is on the cards. She is to wed Bass Henderson, who has been chief clerk of the Lindell Hotel, St. Louis, for several years.

ELWYN BARRON, of the Chicago *Advertiser*, says of Elsie De Wolfe: "She is a young lady of great intelligence in her work, and is so earnest and judicious in her acting of the character that she defines its sentiment impressively and wins the esteem of the critical. The leading papers of the country all have very kind words for her. She will be a member of a New York stock company next season."

His *Nibs the Baron* continues to satisfy its manager, T. H. Winnett. It is, he says, on the top wave of popularity.

EDWARD BREWSTER, H. Bagge, Charles Hoyne, E. L. Joanne, Harry Tansy, Robert Kirk, George Mason, J. B. Harkins, George Gorman, Richard Daly, M. B. Wren, Maggie Graham, Miss K. Walker, and May Harris have been engaged to support Dora Davidoff and Ramie Austin in *Dangers of a Great City*. The tour will begin on Feb. 26.

Mrs. ETHEL PERIN met with a severe accident—a fracture of the left ankle—while changing cars at Cecil Junction, Ohio, on Sunday, Feb. 5. She is now resting comfortably at her home in Jackson, Mich. She probably will resume her place in *Leading Ladies* with Anna King's company inside of six weeks.

ANNE HUNTINGTON's illness prevented her from appearing at the Union Square from Tuesday to Saturday night. Under skilful treatment her laryngitis disappeared, and she is now in good voice.

The Floy Crowell company disbanded at Bradford, Pa., on the 10th inst. Half of the company remained in that city, organizing for a tour of the smaller towns. Non-payment of salaries is assigned as the cause of the collapse.

Mrs. JANE ENGLISH, the mother of Lillian English and Helen Western, as erroneously reported from Philadelphia, Mrs. English is enjoying the best of health, and is at present visiting Mrs. James A. Herne at her residence, 79 Convent Avenue, Harlem. Before returning to the Home, Mrs. English will also spend several weeks visiting Lillian Hadley.

EDITH HOWE, the woman whose impostures were described in THE MIRROR of April 4, 1891, is again sending appeals to professionals in this city, according to reports that reach this office.

The first production of *The English Rose* will take place on Tuesday, March 8, instead of Monday, the 7th, as first arranged. The stage might well be devoted to a scene rehearsal.

MANAGER GEORGE LRA telegraphed: "Decker Brothers Magnificent Minstrels played in my Port Jervis Opera House on Saturday night to the largest house of the season. There was no street parade and it rained torrents."

W. C. ANDERSON, manager of Two Old Crones, writes: "A report appeared in the New York *Advertiser* of last week to the effect that Miss Deaves and myself were married a few days ago. Kindly say that the report is untrue and entirely without foundation."

EDWIN ARDEN is the author of the one-act play, *Left at the Post*, which received honorable mention in the award of the *Herald's* prize play committee.

SHERIDAN SPOONER arrested Charles W. Chase, of Uncle Darling's company, in New Bedford, on the 11th inst., at the instance of John R. McCulloch, who claimed \$250 for salary while with a former company of Mr. Chase's. After waiting about an hour a settlement was made. Mr. Chase was released, and the curtain rose three-quarters of an hour late.

MANAGER FRANK C. BANCROFT, of Liberty Theatre, New Bedford, is to manage the Cincinnati Baseball team this season. During his absence Joseph C. Oney will act as manager and treasurer.

JENNIE ROWE, who left the Joshua Simpkins' company at Columbia City, last week, came to Fort Wayne penniless. She appealed for assistance to Treasurer Stauder, of the Masonic Temple, in that city, who helped her to Eaton, O., where she hoped to secure an engagement. She was evidently unsuccessful, as she made an attempt to commit suicide by poison, the day after her arrival at Eaton.

The committee selected by the *Herald* to award the prize to the best one-act play submitted in its contest, published the result on Sunday. The palm was awarded to the author of *Hearts*, while ten other pieces received honorable mention. Charles Frohman has gone to Henry French \$200 better by offering to pay \$1,000 for the successful play.

MADELE CASEY, of Sacramento, has been engaged by W. T. Carleton for his company. She will have understudy parts during this season, and will be promoted next season.

FRANK CURRIS, after a severe illness in Louisville, has returned to his home in Detroit. He intends to reorganize his Sam'l of Posen company.

A CONTRACT has been made with Theodore Moss whereby Harry Williams will present his successful soubrette star Kate Emmett at the Star Theatre, opening next season. The engagement will be marked by the production of an entirely new comedy-drama by Con T. Murphy called *Killarney*.

A RECEPTION was given to Elsie Leslie and her sister Dora by their aunt, Mrs. Agnes Cameron, wife of ex-Senator Cameron, at her home in Wisconsin. More than a hundred guests were present. Elsie Leslie and the Prince and Pauper company are now in Michigan.

HELEN LAMONT, late prima donna of the Carleton Opera company, has dissolved her contract with that organization, and is at present in this city. Miss Lamont announces that she is at liberty, but she prefers to remain in New York. She may be addressed in care of THE MIRROR.

THE ENTERPRISING G. B. BUNNELL has arranged with the Housatonic Railway so that his patrons in Ansonia, Birmingham, Derby, and Shelton can buy a round trip ticket with admission to the best fifty cents seats in the Hyperion Theatre, New Haven, for one dollar, and to the best twenty-five cents seats in the Grand Opera House for seventy-five cents. When reserved seats are wanted an extra charge can be effected at the box office. This convenience will be appreciated by playgoers in various parts of New Haven.

THE WING, WING WORTH, Alexander McLean's melodrama, which held the stage at Nibbles, last week, proved eminently successful from a pecuniary point of view, and won metropolitan approval. The play should be a strong road attraction.

THE CAPITAL CITY OPERA HOUSE, at Des Moines, Ia., caught fire about 11 p. m. on the 9th inst., and in two hours the entire building was a mass of ruins. The house was owned by New Hampshire men, who put it under a foreclosure. Loss about \$20,000.

THE NEW YORK DRAMATIC MIRROR.

THE UNION OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. -- FEBRUARY 27, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BUJOU THEATRE—In cl., 9:35 P. M.
BROADWAY THEATRE—THE LION TAMER, 8 P. M.
CASINO—UNDER CELESTIN, 9:35 P. M.
GRAND OPERA HOUSE—MR. BARNES OF NEW YORK, 8 P. M.
HARRIGAN'S THEATRE—THE LAST OF THE HOGANS, 8 P. M.
JACOB'S THEATRE—THE STOWAWAY, 8 P. M.
KROEGER AND REILLY'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—SISTER KATE, 9:35 P. M.
PROCTOR'S—THE LOST PARADISE, 8 P. M.
PROFFER'S—8 Bells, 8 P. M.
PALMER'S THEATRE—THE BROKEN SEAL, 9:35 P. M.
STANDARD THEATRE—JANE, 9:35 P. M.
STAR THEATRE—FOR MONEY, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open every Monday night for the exception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark.—*Atlanta Journal*.

NOT WANTED HERE.

In its feverish search for new ideas with which to appease its army of voracious readers, one of our morning papers agitates the subject of Sunday theatricals in this city, enforcing its argument in favor of the institution of the practice by calling attention to the fact that New York is a dull town on Sunday and the people require amusement.

As a matter of record, this is not a new idea, but an old idea, which has been suggested many times, and which has always failed to win commendation either from the people or from the profession.

The point that there is a public demand for theatrical performances every night in the year is not well taken. It is refuted by the receipts of the theatres, which prove conclusively that the present supply of dramatic entertainment more than suffices for the needs of the community, and that, too, although the majority of places of amusement are closed during three months out of the twelve.

Aside from the offence which Sunday performances would unquestionably give to a large proportion of the theatregoing class, a change in our municipal laws permitting Sunday theatricals would be neither desirable nor advantageous to managers and the profession.

The experience in those Western cities where such performances are a fixture is that the large receipts taken on Sunday night are attended by a decrease on the preceding and the ensuing nights, that counterbalances the gain. The law of average prevails; the theatres in Chicago, Cincinnati, New Orleans, Milwaukee, and in other Sunday night cities earn no more money in seven nights than they would earn in six nights. With them, it is almost invariably a case of robbing Peter to pay Paul.

There are social and hygienic reasons why actors must be permitted to enjoy a day of rest out of the seven. The institution of Sunday night performances in the metropolis

would mean for them the deprivation of the interval for rest and recreation that is necessary to the health and happiness of every man and woman who works for a living—not to speak of the additional burden of an extra night's services, without an extra night's pay.

There is little reason, however, to fear that the "new" idea of our esteemed contemporary will be seriously entertained, or that the present wise measure forbidding Sunday performances will be repealed.

A PREGNANT SILENCE.

NO information has been received yet by THE MIRROR that ADA REHAN will leave Mr. DALY's company, although ere this she has doubtless received the usual two weeks' notice from her manager—that is, if her manager is a man of his word, and we have no reason to suppose that he is not a man of his word.

It will be remembered by our readers that after the appearance of a small picture of Miss IRVING, of the DALY company, in THE MIRROR, her manager posted a notice on the bulletin-board of his theatre, which said that "any member of Mr. DALY's company, male or female, who permits his or her picture to appear in a dramatic journal, or whose portrait even appears therein, will be summarily discharged."

Last week we published Miss REHAN's portrait. Now, this charming actress is a member of Mr. DALY's company; she did not prevent her picture appearing in THE MIRROR, which is tantamount to saying that she permitted her picture to appear in a dramatic journal; at any rate, her portrait even appeared therein.

In these circumstances, Miss REHAN clearly violated Mr. DALY's rule, and her summary discharge from the company must follow as a matter of course, for Mr. DALY prides himself on the impartial severity with which the discipline of his theatre is enforced.

We confess to some surprise that the announcement of Miss REHAN's dismissal has not been given to the public, although a week has passed since her fair portrait graced our columns. Nevertheless, we have not lost faith in Mr. DALY's veracity, nor have we begun to doubt the sincerity of his edict. We prefer to believe that he has maintained a dignified silence for some good and worthy purpose that will be made apparent later.

THE OPERA.

ANNOUNCEMENT by Messrs. ABBEY and GRAU that they will not undertake another season of French and Italian opera at the Metropolitan creates little surprise.

They say that the present venture will clear a small profit, but they are disengaged by the unfriendly and unappreciative attitude of the press. They did not expect to make a fortune by their gigantic enterprise—that was impossible; but they did expect that it would bring to its promoters a certain amount of glory. Stripped of either monetary or artistic reward a continuation of the project offers no inducements and no compensation whatever.

These impresarios have assembled a company whose equal in strength and brilliancy is unknown in the operatic annals of Europe or America. They have given us a series of remarkable representations of the best works of the Italian, French and German schools. They have kept faith with the public and have averted, by rare tact and good generalship, the usual disturbances that give instability to operatic management. Moreover, they have managed, in spite of the precedent which makes grand opera minus a State subvention the synonym of bankruptcy, to clear a profit on the season. And this in face of the active hatred of the WAGNERIANS and the blighting hypercriticism of the critics professedly addicted to no narrow cult.

Reluctantly it must be confessed that Americans do not want grand opera. If it were not for the liberal subscriptions of the millionaires whose wives and daughters find the opera box an excellent show-window for the products of the *medias*, and an admirable place for indulging their love of small talk, no impresario could assume the risks of a grand opera season in New York.

Grand opera is an expensive pastime for the rich, a desperate extravagance for the middle classes, and an impossible luxury for the common people. The critics cry for it

and when they get it they pick it to pieces and abuse the unfortunate manager like a pickpocket. Is it strange, in these circumstances, that the most enterprising and the most courageous impresarios New York has had are desirous to lay down their ungrateful burden?

Some speculator—or possibly some adventurer—with nothing to lose, will be found, of course, and he will be willing to take up that burden and institute opera at the Metropolitan next season. But we may be perfectly sure that we shall not hear such another group of great singers as that which Messrs. ABBEY and GRAU have brought before us this Winter, for its like cannot be duplicated.

THE ONE-NIGHT STANDS.

WE publish this week several interesting communications on the subject of one-night stand abuses. The letters of Managers MISHLER and SCHWARZ are especially instructive.

These gentlemen point out the way in which theatres in the small towns must be conducted in order to be profitable, and the valuable suggestions they contain will make a vast difference in the business of such theatres if their managers will read, mark, learn and inwardly digest the good counsel offered by the experienced and sagacious managers in question.

In spite of the many difficulties besetting the plan of organizing a great national association of theatre managers, we feel confident that its formation will be only a question of time. The very objections raised by those that consider the project unfeasible have been arguments in its favor.

Meantime, let the discussion go on. As it progresses many side lights will be thrown on the important questions involved, and the various persons interested *pro* and *con* will derive a clearer understanding of the defects in the present theatrical system, or lack of system—whatever you prefer to call it.

WHAT THINKS DIANA?

NEW YORKERS have boasted the most magnificent amusement building on the continent—the Madison Square Garden. Those that could not appreciate the architectural beauties of the building have been inspired simply by its size. Those who have been alive to its artistic features have challenged other lands to show the like. At least the great newspaper has risen to the impressiveness of editorial double-leads and declared its tower and the ornaments thereof to be the greatest achievement of art "in now many centuries." And who has not looked upon the graceful, chaste and golden Diana with pride and wonder as the wind moveth her aright?

Chicago, possessed with the idea of rivalry, has her Auditorium; a huge, square, coffin-like structure, with a box-shaped tower that appropriately ornaments its prison aspect; but none but a Chicagoan would think of comparing this pile with the pride of New York.

Art should be consistent. We know how New York would laugh should Chicago see fit to make her Auditorium the envelope of a butchering match for the championship of the stock yards. We can imagine the caustic editorials that would be recited off in the brain-exercising quarters of the metropolitan press in such an event.

But what does Chicago think of New York's use of the Garden? It is possible that the Horse Show would be applauded as appropriate, and that the poultry exhibition would be regarded as permissible by the Western sojourner here. Not even Chicago, perhaps, would draw the line at a fake pugilistic exhibition at which thousands waited with patience and the subdued fervor of devotees, as confessed by the daily press, for an opportunity to "fall down" before a Western duffer who had been posing as a crackjack.

It is possible that pugilism would not be excluded by the canons for it is called an art.

What, however, can excuse the cake walk? Think of a cake walk in the Auditorium! A Chicago man would commit homicide in revenge for the suggestion.

It were fortunate if no stupid and prejudiced foreigner was present a-taking notes.

And Diana—what thinks she?

PERSONAL.

LEWIS.—Annie Lewis will introduce a new song in Von Sonnen this week.

SEILHAMER.—George O. Seilhamer, the expert dramatic critic of the Philadelphia *Times*, has only just recovered from a severe illness that began in December.

MILLET.—Mercedes Millet, who is to play the leading part in *The English Rose* at Proctor's, is the wife of P. T. Turner, of Proctor and Turner.

CLINE.—C. B. Cline has been for several weeks the press agent at Koster and Bial's. Mr. Cline is one of the most experienced men in his line of business. He "handled" the tour of Carmenita last Fall. The average press agent writes himself out after he has been with a company for a month, but Cline always has a good "story" for the reporters.

EVANS.—Ollie Evans, late of Evans and Hoey's company, has signed with the O'Dowd's Neighbors company.

GILSON.—Lotte Gilson has signed with O'Dowd's Neighbors, and will join the company in Toronto.

STALEY.—George C. Staley has a new and catchy song, called "Watching the Children Play."

FREE.—Nellie Free, who has been a member of Nat Goodwin's and Roland Reed's company, will go starring in June with a new play.

PARKER.—Charles Parker, for many years identified with the Grand Opera House and Lyceum Theatre, Minneapolis, Minn., has been engaged by A. H. Canby to be press agent for Francis Wilson.

COLLYER.—Dan Collyer, of the Jane company, stopped off in New York on his way to Watertown, N. Y., last week, and signed a contract with Edward Harrigan by which he will join Harrigan's company in September for next season. Dan Collyer is an old favorite of Harrigan's. He made his first successes there. He was especially clever in Old Lavender.

COLLIER.—Helena Collier went from Providence to Boston the latter part of last week, expressly to do a skirt dance at the entertainment given by the Press Club.

D'ALBERT.—Eugene D'Albert will arrive here on March 9 to appear in a series of concerts with the Boston Symphony Orchestra.

RANKE.—Madame Marie L. Ranke will give a "Goethe Evening" at Carnegie Music Hall on March 8. The programme will comprise selections from the ballads of Goethe and scenes from Egmont. Several eminent musical artists will assist Madame Ranke.

MODESKA.—Madame Modeska thinks that she will continue to appear in her repertoire next season. She is an artist, and she does not care to play one piece exclusively. This season the plan has worked admirably. Alternating her new play with the standard pieces in her legitimate repertoire has brought large houses everywhere.

GRAY.—Katherine Gray has been, and is, acting the part of Mildred Pierson in *The Better Part*, the one-act comedy by Edward S. Belknap and Mason Carnes, that makes a double bill with Jane. Miss Gray has a winsome face, a plaintive voice, and her interpretation of Mildred is altogether satisfactory.

GOTSCHALK.—Ferdinand Gotschalk, the clever character comedian of Rosina Vokes' company, has been receiving special praise for his acting at Cincinnati.

SEABROOK.—Thomas Q. Seabrooke is to be seen about town on a crutch. His knee, that was wrenched by a slip at the Union Square during his engagement there in *The Cadi*, is still troublesome.

MATLACK.—Bennett Matlack has been engaged for the part of Brutus in Charles Hanford's forthcoming production of *Julius Caesar*.

DAVENPORT.—The Boston *Times* makes special announcement to the girls of the Hub that E. L. Davenport is only twenty-eight years of age, but that unfortunately he is married.

MCCULLOUGH.—The estate of John McCullough has descended to his granddaughter, Letitia, through the death of the actor's son.

MARLOWE.—Julia Marlowe will devote herself to floriculture during her vacation this Summer.

CLEMENT.—Mrs. Clay Clement (professionally known as Matti A. Marshall) was compelled on account of a severe illness to remain in retirement for nearly two years previously to last October. She writes that she is fully recovered now and is desirous to obtain an engagement. She is young and talented. Her address is 11 Wister Street, Cincinnati.

MARSH.—Elisabeth Marbury will sail for Europe on April 16 on the *Gascogne*. She will be present at the Vienna Exposition, where she will meet the Princess Metternich. Miss Marbury has information that many new plays by well-known foreign authors will have their first production there.

THE USHER.



The remarks in this column, last week, concerning *The Broken Seal* have stirred up more or less discussion.

One of the writers that oppose my views asks, "How long would the confessional last if the oath that seals the priest's lips was to be canceled by conscientious scruples?" and the air with which the question is hurled implies that in some way or other it has a bearing on the point at issue.

The endurance of the confessional does not enter into the case. We are not arguing for or against that institution, we are simply discussing the right or the wrong of the *Abbé Dubois' act*. The question is not ecclesiastical—it is ethical.

The divine quality or the practical utility of the confessional are subjects foreign to the matter—subjects on which men differ according to their religious beliefs and their environment.

I neither assailed nor defended any faith. I expressed my opinions on the conduct of the *Abbé Dubois* solely from the standpoint of broad humanity, and I have neither read nor heard anything on the subject that has given me the slightest reason to change or to modify those opinions.

Several of the ladies connected with the Actors' Fund Fair visited the editors of the principal papers one day last week. Result: editorials in every one of them the following day, enthusiastically advocating the Fair and its benevolent purposes, and offering hearty support. I tell you, the ladies carry all before them when they unite in a big undertaking like the Fair, and the men are nowhere.

The artistic treat, last week, was J. H. Stoddart's reappearance as the old copyist in *One Touch of Nature* at the Sorosis philanthropic committee's benefit.

The piece is old fashioned; the dialogue artificial; the humor strained. But the one great opportunity afforded for fine acting in the part of the old man who reveals himself to the daughter he has found by a scene within a scene, as it is grasped by Mr. Stoddart, makes one forget and forgive the antique defects of the play.

That characterization, crowned by that magnificent exhibition of pathetic joy, brief as it is, is a liberal education in acting, and proves once more that young hearts can learn much from old heads—particularly when they have as much in them as there is in Mr. Stoddart's.

In a trade journal called *Boots and Shoes*, a marked copy of which some one has sent to me, I find—sandwiched between sapient observations on the wages of "salesgentlemen" and the evil of harboring loafers in retail stores—an insulting article concerning actresses and their dealings with tradesmen.

The writer says that shoe stores no longer keep in stock fancy shoes for stage people, because "it appears to be the unanimous verdict that actresses are notoriously bad pay."

The best answer to that lie is found in the several large establishments of this city devoted exclusively to the theatrical trade. These concerns have been in business many years, and their proprietors have never been heard to complain that they are unable to collect their bills. Again, in several of the big general stores of this town a specialty is made of footwear for the stage, and special departments are maintained for professional customers.

The assertion that "actresses are notoriously bad pay" is false and libellous. The *Mirror* has had business dealings with the women of the profession for more than a dozen years, and its experience has been that actresses are almost universally honorable in their business dealings, and that their sense of a pecuniary obligation is greater than is felt by many of their masculine colleagues.

Boots and Shoes had better confine its comments to last's and insoles, and to the persons that deal in them, instead of airing its views on a subject that it knows nothing about.

Colonel Carter of Cartersville is in rehearsal by Palmer's company, and the principal members of the cast are building up their characters with great assiduity.

Mr. Holland should be an ideal Colonel Carter. He will find some difficulty, perhaps, in avoiding resemblances to that other famous Colonel of his—Mohrly of Alabama.

I believe that Charles Harris will play Chad, that delicious old negro servant who was sketched with a tender hand by his creator, Hopkins Smith.

I suppose that Gus Thomas has supplied some female characters to the story in its dramatic form. There is but one woman in the book, and she is elderly.

As a pendant to Alabama, Colonel Carter will be interesting. Its *premiere* is set down for the week following the conclusion of the

Kendals' prospective engagement at Palmer's.

MARTHA RUDESILL.

The subject of our front-page portrait is a young Southerner, and a talented actress. Her professional career, which covers a period of several years, has been notably successful. She has played leading parts in several of W. A. Brady's companies. Miss Rudesill has been engaged for next season, but she is disengaged for the rest of the present season, and desires offers from first-class managers.

NOT A PHILANTHROPIST.

We are told that the enemies of the effort to secure remedial legislation respecting the appearance of children on the stage are circulating various absurd and ignorant statements concerning the status of the movement that resulted in the proceedings at Albany to amend the prohibitive law.

Among other ludicrous things that the characteristic mouthpiece of the truly good manager with the undulating whiskers, and the philanthropic speculator with the boa-constrictor eyes, is reported to have blurted on this subject, is this. That Mr. T. Henry French, on his own hook and at his own expense, is testing the constitutionality of the law in the courts and that method of dealing with the matter is superior to the plan of getting the alleged unconstitutional law amended. Therefore, Mr. French's philanthropy is lavishly extolled.

It is true that when the children in La Cigale were interfered with by the S. P. C. C. last January Mr. French consulted Judge Dittenhofer, his counsel, and Judge Dittenhofer expressed the opinion that the law might be attacked on the ground of unconstitutionality. Mr. French at first felt inclined to take the necessary proceedings, but he abandoned the idea several weeks ago. No action was taken. Mr. French afterward joined with the other New York managers in urging an amendment of the law, and he was a member of the committee that visited Albany to endorse the arguments of the managers before the Assembly committee.

That Mr. French has no desire to pose as a champion or a philanthropist in this matter is shown by the following answer to a note addressed by *The Mirror* to his legal adviser:

NEW YORK, Feb. 17, 1892.
In answer to yours of the 16th, I beg to state that Mr. T. Henry French finally concluded that he could not bear all alone the expense of testing the constitutionality of the law prohibiting children from appearing on the stage, which if it resulted favorably would redound to the benefit of the entire profession, while he would have to pay all the expense himself. That is the only reason. I had no doubt of ultimate success. Yours truly,
A. J. DITTENHOFER.

The fact of the matter is that, so far this movement is concerned, the truly good and philanthropic, together with their latter dramatic allies and flatulent advocates, have not been "in it" or of it any time since the start. The actual proceedings have been reported from week to week by *The Mirror* only.

SIMMONDS AND BROWN'S REMOVAL

Simmonds and Brown, who have been the principal dramatic agents of America for twenty-four years, have decided to remove from their present quarters at the Broadway Theatre. They will leave about the middle of April. They have leased an entire floor, containing six offices, and it is safe to say that the suite will be the most commodious, comfortable, and convenient of all the agencies.

Simmonds and Brown began their partnership a quarter of a century ago. They were then at the corner of Broadway and Houston Street. As the theatrical business advanced up town, they have been always the first to move. It was after they had established themselves at Union Square that the "Rialto" was changed to Fourteenth Street.

Their next move was to Broadway and Eighteenth Street, and it was not long before many that depended upon the stage migrated to their neighborhood. Then Simmonds and Brown picked up their goods and chattels and pitched them on Broadway above Twenty-seventh Street. It is well known that directly they were followed to that vicinity by a large majority of booking agents, lithographers and managers.

THAT OPERA BOUFFE FEUD.

Lillian Russell and Attalie Claire are fayre to see. One is a soprano, and the other is a contralto. They are both in La Cigale company. They both have admirers.

It is by cause of some or of all of these facts that they do not care for each other one bit. To tell the truth they dislike each other heartily. When Miss Claire arrived in this country last Fall from London, fresh from her success in *The Nanch Girl* and *Captain Therese*, she believed that she was to be a member of the T. Henry French Opera company. Before long she discovered that it was not the T. Henry French opera company at all, but the Lillian Russell opera company with the accent on the Lillian.

All the press matter that issued from the urbane J. W. Morrissey's press rooms pertained to Lillian. Carl Streitmann, Louis Harrison, and Attalie Claire had their names printed in the programme, that was about all the advertising they had.

As for Miss Claire, she considers that she is no one's pendent, that she is independent. She, too, has her friends. The most demonstrative hail from Columbia College. They have given her rings, dinners, and mechanical cows. And Miss Claire has been accordingly snubbed by Miss Russell.

Miss Russell wouldn't let the collegians flowers be passed over the footlights. Then Miss Claire sobbed. Miss Russell said that Miss Claire must not wear the turquoise rings that had been presented to her by the Columbia men on her birthday, and which, strangely

enough, were larger than the turquoise rings that Miss Russell wears. Miss Claire wore the rings just the same, and Miss Russell's eyes flashed with indignation even more brilliantly than did the diamonds that encircled the turquoise.

When La Cigale company left for Boston, last week, the trouble between Miss Russell and Miss Claire was temporarily patched up. It was only pent-up, however, and in Boston it broke out and boiled over.

Neither T. Henry French nor J. W. Morrissey were there to soothe. The Columbia boys were there, though. They sent gigantic floral pieces to Miss Claire. The gigantic floral pieces were not admitted. Miss Russell said that it would be against the rules. She said that she herself could have a stage full of flowers at any moment that she intimated that she would care for them. She wouldn't intimate, for it is well known that rose petals that may fall about the stage make an excellent substitute for a banana skin on which to fall kerpum.

At this, the Columbia men hired a store window near the theatre the *Globe*, and therein placed their floral tributes to the worth of Miss Claire on public exhibition.

Miss Russell rests her claims to glory considerably on the five-thousand-dollar diamond star presented to her by the syndicate of New Yorkers. The friends of Miss Russell assert that Miss Claire avails herself of every chance to attract attention. They say that the part of Charlotte, played by Miss Claire, is that of a quiet, demure country girl, whereas the contralto makes Charlotte a forward coquette. They also assert that Claire should not wear one-thousand-dollar rings, and wash dishes with white kid gloves on—which, say they, she does.

As for Miss Claire, she closes her remarks with the assertion that she is twelve years younger than Miss Russell, and that the five-thousand-dollar diamond star syndicate was simply an advertising dodge.

The latest report is that Albert Kane, the leading spirit of the Columbia delegation, has resolved to make a garden of roses, at \$3 a dozen, all along Miss Claire's pathway. Is it not about time for T. Henry French to return from Europe? Or perhaps it is that Mr. French scented trouble, and accordingly resolved to put an ocean between him and his quarrelsome prima donnas.

DILATORY CORRESPONDENTS.

A number of out-of-town letters arrived too late for publication this week. In all cities and towns where *THE DRAMATIC MIRROR* has correspondents the omission of letters is due either to the neglect of the correspondent to mail his letter so as to reach this office on Thursday, or to miscarriage in the mails. Several of the letters omitted this week were dated on the day that they should have arrived at this office, consequently these correspondents are a day after the fair. Hereafter tardy correspondents, who do not "reform it altogether" in this respect, will be moved.

CYNTHIA'S LOVERS A GO.

Cynthia's Lovers, Charles Barnard's new comedy of New England life and manners, was produced before a brilliant audience at Stamford, Conn., on the 15th inst., and met with a most cordial reception.

The story is simple, natural and very amusing, and full of heart interest. Cynthia Burdock, a mature maiden of means, has been living on the memory of the lover of her youth, who left her years ago, and was thought to be lost at sea. At the time of the play she invites to her house on a visit a younger sister of the lost lover, only to learn from her that her lover has come home alive and well.

Meanwhile, two other lovers are on hand in the persons of a grasping deacon who wants to marry her money, and a young neighbor who loves her for herself, but is too bashful to tell her so. The deacon by some chance finds in New York a child of the lost lover, and brings the girl to Cynthia's house, and asks her to befriend it, hoping to thus turn Cynthia's thoughts from its father. Contrary to his expectations, Cynthia adopts and begins to love the child, and finding out it is the lover's child, cares for it as if it were her own. The sister also learns it is her brother's child, and befriends it. To this place comes also the mother of the child, the wife of the lost lover, and Cynthia takes her also into her heart and home. The younger sister has a lover, and he, too, comes to Cynthia's home with the story of his own sister's wayward life, and, seeking revenge upon the man who led her astray, finds he is own brother to the woman he loves.

Out of all these tangled lives Cynthia, by her kindness of heart, draws reconciliation and happiness. Her two lovers have a lively race for her hand, the deacon loses her, and the bashful lover at last gains courage to win her. Incidentally, the entire party visit a very remarkable haunted house and have a lively experience with a haunted room.

Douglas Atherton has in Cynthia an amusing part that he can make into a novel and very funny character. Rachel Booth, as the Boston girl, with a vocabulary of her own, is excellently fitted to a unique part.

David P. Steele is capital as *Continue In-Well-being Jones*, the bashful lover. May Eberle as *Hephzibah*, Miss Burdock's domineering "help," is well-fitted to an amusing character. Horace Ewing, Charles Dale, Dickie Delaro, Mrs. Fred Hooker, May Steele, William Adams, and Clara Louie are excellent in their several parts, each of which is a character study of rural life.

The Boston Press Club gave its annual entertainment at the Boston Theatre, on Thursday afternoon, the performance lasting five hours. Among those that participated in it were Lillian Russell, Frank Daniels, Cyrene, Frank Bush, and the Julia Marlowe. *Lost Paradise*, *County Fair*, and *Boston Museum* companies.

PROFESSIONAL DOINGS.

CHARLES FINN does not resemble the popular idea of a dramatist. He is neither carelessly picturesque in appearance nor does he affect eccentricity in behavior. He is young, handsome, well-dressed in the extreme of fashion, running to enormous *costumes*, *velvet*, *velvets*, *velvety* scarfs, the latest thing in silk hats, etc. His work, however, shows no lack of virility or originality of conception. Those that have seen his drama, *A Modern Match*, agree that its principal characteristic is good backbone.

Wade begins a tour of the South this week. The company played in Omaha and Kansas City last week to large business; in fact, the town is reported to have been phenomenally successful from the start.

It was reported some time ago that Frederick Ward had bought the Booth-Barrett scenic production of *Julius Caesar*. Charles Hanford denies the report, and says that he is in full possession of the original properties and scenery.

A Royal Pass company play at Bangor, Me., on Washington's Birthday.

WALLACE P. KEIFER, manager for Ada Gray, is one of the most contented men on Broadway. Said he to a *Mirror* reporter: "Since Miss Gray has appeared in *East Lynne* at Niblo's to such large business, I am confident that the drama will never wear out. You should have seen the handkerchiefs displayed in the audience during the pathetic scenes."

WILLIAM A. BRAVO, who managed the Corbett sparring match at the Madison Square Garden, does not believe for a moment that it was a hippodrome.

GRACE GAILY, late premiere danseuse of the Carleton Opera company, is at present in the city, receiving the benefit of Eddie Collier's instruction.

L. E. LAWRENCE, having closed a special engagement with Rose Coghlan, has gone to Boston to join Kerman's stock company at the Howard Auditorium.

The first metropolitan presentation of *Ole Olson* will take place at the Windsor Theatre on Feb. 29. The success of the comedy has been continuous since its production. Ben Hendricks has made a great hit in the name part.

PROFESSOR D. M. BRISTOL's Equestri-culum is meeting with remarkable success this season. It is now touring Pennsylvania, and large audiences are the rule. The Equestri-culum is well managed, and provides a wonderful stage performance. The result is that Manager Patrick has no difficulty in securing the best time from local managers.

THE starring tour arranged for Hope Booth, under the management of Colonel Milliken, has been abandoned. Miss Booth says that the comedy, *My Comrade*, in which she was to have appeared, was unsatisfactory, and as she was unable to find a suitable play she decided to give up the idea of starring for the present. Miss Booth announces that she is at liberty for soubrette or boy parts.

SIX men were injured by a falling scaffold at the new Columbia Theatre, Brooklyn, last Thursday. Their hurts were not serious, however.

The Little Tycoon is doing a fine business in the South. On Monday and Tuesday of last week the opera was sung in Charleston, S. C., Wednesday afternoon, Sumter, S. C., and Wednesday evening, Columbia, S. C., the company going by special train from Sumter to Columbia. *The Little Tycoon* will probably play a return engagement in New Orleans.

FOLLIOU PAGE has canceled her contract to go with Nat C. Goodwin. Goodwin has written her a letter expressing his highest appreciation of her ability as an actress. Goodwin had to pay a bonus for letting Miss Page go. The terms of the settlement were arranged by Frank Dietz, of Proctor's Theatre, who has been making flying trips to Philadelphia to close up the matter.

DANIEL GILFREID will be a member of Proctor's stock company.

MADAME MODIESKA's business in the West has been most gratifying. The average of her receipts in one-night stands in Michigan the first week of this month was \$900. In Chicago she played to a very large sum the week beginning Feb. 8.

VERNER CLARKES, of Robert Mantell's company, writes an interesting and convincing letter in opposition to the idea of opening the theatres generally on Sunday. He says that with the present road systems, the long "jumps" that an actor has to make on Sunday days are tiring enough, without the additional burden of acting at night.

NEWTON BEERS has had a car built for him. He has named it "The Thespian." It is at the newest and most approved schemes for comfort and decoration. It has an observation room, a reception room—finished in oak and set off by onyx columns, a dining-room and kitchen. The tapestries are Gobelin, the chairs are richly upholstered, and fine engravings and paintings adorn the walls. In the space between the dining-room and kitchen are the staterooms. They are supplied with movable partitions, so that they can be made into a suite, with the exception of the room at the end, over which Mr. Beers' valet presides as Major-domo. The car is heated by steam and lighted by electricity. It can be imagined that the scene at night, when the interior is flooded by the soft incandescence of *Intsch* gas, must be of almost oriental splendor. If this be the crowning effort of Mr. Beers has certainly made the best of it.

THE QUESTION OF REFORM.

Concerning the need of reform in the management of theatres in the small cities and one-night stands, and the National Association of Theatre Managers proposed by THE MIRROR, a good deal of interest is felt, and the idea is growing.

We present several letters on these subjects this week. One, from Manager John D. Mishler, of Reading, Pa., discusses the matter vigorously and contains several important suggestions regarding the manner in which theatres ought to be conducted, and the manner in which they must be conducted in order to bring profit to their managers. Here it is:

READING, Pa., Feb. 25, 1872.

To the Editor of the Dramatic Mirror:
Sir—I will now, with interest and profit, your column, and do not contribute my managers' views, as they can be best set out in article "Letter on Conditions in the Management of Theatres" and was desirous to let nothing be impossible. I'm thinking, a National Association of managers is very nearly an impossibility, for reasons that I may use in another article. We all admit, however, that something must be done, and therefore a discussion of the subject must be of some value.

All other classes of trade are benefited by intercourse and arguments. Why not a amusement? Let us interested in the success of our calling write their views about it, and I know the result will be mutually advantageous. There are, I am pleased to say, theatre managers who have always been a success and there are many who know more about the business than I do; but generally speaking there is room for much improvement. What little I know has cost me much time and money to learn and I am willing to give it to my brother managers for what it is worth. Let us endeavor to place amusements on a legitimate business basis.

To begin business we must have a place to do it in. Can a business of any kind be done successfully in a small, dirty, poorly lighted and ventilated store-room—with uncouth, ungentlemanly clerks? No! Why then under similar conditions in a theatre? This is very important, and yet, as a rule, theatres are dirty. Cleanliness is the cheapest thing that can be had, and the most noticeable in the person and his surroundings. To make a theatre attractive and desirable, pay especial attention to the interior, and the box office receipts will take care of themselves. Have the dressing-rooms neat, warm, and clean. Clean water, clean basin, and a clear mirror sure. Don't allow the actors to get into ill humor with themselves before the performance commences. Make them feel the moment they step on the stage that you are a man of business, glad to have them, and that the surroundings will instinctively suggest to them to put on their best clothes and best ability, to show you that they appreciate the "society" to the rule. That actors do not take care of the dressing-rooms is an insult to their intelligence and refinement. The trouble has been up within a few years, the dressing rooms were so very bad that to respect them would have been adding insult to injury.

Have the stage scrubbed at least twice a month; have enough face hands that don't talk loud, are neat, and do the work quietly; have a clean property room, and take special pride in "a place for everything and everything in its place"; have two sets of furniture; carpet and baize; two kinds of curtains, piles, brie, brac, etc. Buy all "properties" that are called for three times a season. Did you ever figure the cost of a borrowed \$1 revolver in one season? Used twenty times on a "pass"? Not time for man getting revolver and returning it at least ten hours, and the loss of the custom of the owner for ten times a deadhead he will never pay again. In 1866 I put \$200 into furniture and properties, and it is the best investment I ever made.

Don't cut out anything that will add to the completeness of the production, because it is "only for one night." That is one of the reasons that those of your patrons who have seen the production elsewhere are disappointed and inquire, "I wonder if they will stage it here anything like in New York?" Your customers don't expect the attention to details that a three months' run would get, but they have a right to demand that you make a liberal effort to give it as well as it is possible under the circumstances. Apparent indifference is injurious to business. Above all, allow no one on the stage who is not connected with the performance. It interests with the stage business and causes oftentimes unjustified gossip.

In the auditorium have good, lively music; a few musicians are much better than a large orchestra of players. Polite, clean, gentlemanly ushers; look after the light, heat, and ventilation. Have officers to keep the sidewalk and entrance way clear of loafers and boys; have the gallery girls take off their hats and applaud only with the hands. Don't let them "run" the house. After the doors open keep perambulating in the auditorium and entrance, occasionally going outside to see if your customers can get through the loafers about the place into the theatre; attend to the wants of the patrons, greet them and let them see that you are attending to your business. Have no friends in the box-office during the performance. If must be, entertain them somewhere else in the afternoon. No one goes into the office of a hardware, grocery or dry goods store and inquires into the business methods or its receipts, percentages or profits. Why should they in a theatre?

It is said "to him who has shall be given." I know where local managers have put forth every effort to increase the business of the attraction that was sure to have an immense audience and neglected those not so favorably received by the community. This I consider an injustice. Treat all alike, and if any particular to be shown help along the attraction that needs it most.

I know there are special things that must be borrowed with a "pass," but as a rule *bought properties are the cheapest, and so is paid help*. Voluntary help about a theatre is very unsatisfactory, and to me painfully annoying. If it were possible, I would much prefer to pay for everything in money. I think it would be cheaper in the end, and I am positive it would be very much more satisfactory to all concerned.

If you built the theatre as a monument or evidence to your success in some other business, and cannot or do not care to attend to it, kindly hire some one that will. Don't have other sufferers on account of your indifference. If you want to *manage* a theatre, give it your personal attention, otherwise it cannot be made a success. The janitor has too many things to look after to give everything the care it requires.

Some time ago I addressed six managers in different parts of the country relative to the merits of a certain company. Three of them answered that they hold tickets and did not see the performance; one had heard the audience liked it, and the other two said it was good.

Having the theatre properly equipped and conducted, I will next look into the advertisements and character of the entertainments in another article.

Yours respectfully,
JOHN D. MISHLER.

The foregoing letter is practical and it cannot fail to prove valuable to such managers as are desirous to improve their business. Mr. Mishler's second communication, forecast in his closing paragraph, will be awaited eagerly.

Another valuable letter is the following from shrewd and enterprising Manager Schwartz, of Bryan, Texas.

GRAND OPERA HOUSE,
BRYAN, Tex., Feb. 2, 1872.

To the Editor of the Dramatic Mirror:

SIR—it is with great pleasure that I read the views and comments of C. W. Currier, of Amherst, Mass., on managerial union, and I side with him in every particular, and sincerely hope that THE MIRROR will be able to start the ball rolling at once.

You can place us on the list as ones who will stick to and work hard for the advancement of the Union, knowing that it would be of great benefit to managers, more especially of one-night stands.

Now, there is one thing that I would advise man-

gers of houses to do which I am aware that a great many fail to do, and that is to keep posted on all traveling companies. How can they do it? Why, simply read up THE MIRROR and other reliable papers. I keep them all on file, and it's a pleasure for me to post myself on all attractions.

When I receive a contract from a company I at once look over the route list of the attractions, locate them, and follow them through print to my house. By this means I am posted on the company and the business done throughout the trip.

I believe in playing few attractions, for more reasons than one. Firstly, let us say that a house's opened three nights in a week. There are three licenses, lights, hands, orchestra, etc. Let us say the manager's share is \$2, for each performance, or \$6 for three nights. Let him instead put in only one company a week, and if he handles it right he will make \$7 from the one attraction, besides leaving a profit for the company. He will only have the expense of one opening, bill posting, etc. Now, what he gains. First and foremost he will make some money for the company, who will soon spread the news that Mr. — is a manager who is not killing his town by playing every one that writes for dates.

This reminds me of an incident that happened in a one-night stand the man over and ruined by playing every company asking for time. He had a company playing a week at popular prices, and another asking for a date the Saturday night of the week. He went to the manager of the company and asked him if he could not cancel his last night to let the other party have the date, as he did not like to refuse him. That is just the way with a great many managers.

I am a constant reader of THE MIRROR. It's the first paper I open; it is more accurate in its routings, and pleases all classes. Speaking to a manager some time ago in regard to a company he had a date with, he remarked: "I have looked in the *Galveston News* and *Houston Post* and find nothing about the company." There are a great many "farmers" just like him running opera houses, who expect to keep posted on theatricals by reading the daily newspapers.

In conclusion, allow me to thank THE MIRROR for space and my brother manager, B. Sterline, of Sanford, Fla., for his approval of my work, and desire to be a worker in the Union. I am.

Yours truly,
JAKE SCHWARTZ.

of Schwartz & Mike. Managers Grand Opera House.

"Farmers" have played the mischief with the one-night stands. One of the objects of the present discussion and the future Association is to convert them into managers. Mr. Schwartz' advice is excellent, and his own theatre is one proof of the soundness of his business principles.

Manager Cramer, of Columbia, S. C., sends the following letter:

OPERA HOUSE,
COLUMBIA, S. C., Feb. 1, 1872.

To the Editor of the Dramatic Mirror:

SIR—in your last issue of THE MIRROR, I read with great interest a letter from Manager Currier, on the subject of one-night stand abuses, and the proposed Managers' Association. It should awaken the interest of all traveling companies and local managers.

The experience of many years as an actor, as well as a manager, warrants me in saying that when speculative managers and would be actors can foist themselves upon the public and the profession, it is to the great detriment of that profession. A large number of our country managers are ignorant of general theatrical business, and know nothing of the merits or demerits of companies applying for dates. All they do know is the difference between a minstrel show and a concert of dramatic company. Glowing press reports do the business, and the Manager sits in his office and wonders why A— is such a bad show town. The public no longer believe in press reports, or the paper on the wall, for they have had enough of printing, and have concluded to let the theatre alone.

Now, as a remedy for this, let the local managers of cities of not less than 50,000 population elect a Board of Examination consisting of six or eight reliable men in the North who shall pass judgment on the merits of each play or organization going on the road. Let the worthy organization receive a certificate or diploma endorsed by this Board, such certificate to be printed on the company's lithographs, letter heads, and wall paper in order that the public may know of the merits of the company. All responsible managers should be secured by certificate of deposit to fulfill their obligations to local managers and to the companies in their employ.

Another matter that I should like to speak of is this: I am in receipt of a catalogue of MS. plays, sold by some Chicago firm (no name given) offering all the latest plays for the sum of five dollars each. Is there no way in which to protect the brains and labor of our playwrights?

Very truly yours,
EUGENE CRASHER, Manager.

Mr. Cramer's remedy may not be practicable but it is ingenious, and if such a method as he describes were possible the results would be beneficial. It might be objected, however, that a theatrical Bradstreet's rating would not be accepted by all local managers, or even a majority of them. Managers ought to think for themselves and keep sufficiently well-informed of the progress of theatrical affairs to select their own attractions intelligently. They have THE MIRROR to rely upon for honest, independent opinions of new plays. It never misleads them.

From a close observer at San Diego comes the subjoined words of encouragement:

SAN DIEGO, Cal., Feb. 2, 1872.

To the Editor of the Dramatic Mirror:

SIR—I wish to say that I am fully in accord with the proposed national association of theatre managers, and I think that C. W. Currier, of Amherst, Mass., has a very good idea of the subject.

I am sure the idea can be developed into some scheme that will be productive of good, not alone to the managers and companies but to the patrons as well, for it is to the public that they must both look for financial success, and I know full well that many "one-night stands" are rushed too much, bad results follow, the place gets a reputation of being a poor show town, and good companies avoid it.

It is a mistake for local managers to think that unless they have some attraction (or) constantly billeted they are not doing business. They had better play to two good houses a month than four poor ones. The people like to be amused, it is true, but there is no reason why they should have too much of it, especially when much that is offered is of a questionable character. There are so many new pieces and new people, that going to see such is purely an experiment, and often not a profitable one.

Most people who frequent theatres have, in a certain sense, become educated in the matter and can readily detect the poor attempts at amusement, and will often wish for some play of genuine merit and acknowledged standing to take the place of the barnstorming kind very frequently met with.

The patrons of the one-night stand houses have to endure a great deal of the dupe and the Irish policeman style of plays simply because the local manager does not intelligently fill his time, which he would be better able to do under the management of the national association.

I say a national association by all means. I am not a manager, only an interested observer, but I think I know the feelings of theatregoers, and I feel sure they would bear me out when I say they would rather give three dollars to see one good show than to give one dollar to see three bad ones.

Yours truly,
W. J. PARKER.

The Association germ is taking root. We shall undoubtedly see it sprouting presently.

JOHN T. CONDON, who is very popular with theatregoers in Duluth, Minn., has assumed the management of the Temple Opera House in that city, and will conduct it in connection with the Grand Opera House at West Superior.

REFLECTIONS.

Mrs. ALICE SHAW, who won the sobriquet, *la belle sieste*, in Europe, has whistled her way into the favor of royalty and swelled in half-a-dozen capitals during the three years that she has absented herself from America in order to increase the prosperity her unique and charming accomplishment brought her. Mrs. Shaw intended to make another trip to Russia, starting last month, but she is coming home on account of reports of the poverty and depression resulting from the famine in that country. She says that she finds it increasingly easy to produce her notes and effects, although it requires more study to learn to whistle the air of a song than to sing it.

LILLIAN MORTIMER will star next season.

GEORGE MCGHEE is the latest addition to Dan McCarthy's Dear Irish Boy company.

BELLA VIVIAN, soubrette, has been compelled to retire on account of illness.

A FARCE-COMEDY, by J. J. McNally, of the pattern of A Straight Tip—but very much funnier, according to Rich and Harris—will be presented next season, with James T. Powers in the leading part and "Pete" Daly featured.

FOUR kangaroos were born at a Boston Museum last week. They weighed but three ounces each.

FRANK M. NISH will probably sign a contract this week to sing in comic opera next summer.

JOSEPH H. HAZELTON joined Frank Frayne's company at York, Pa., on Monday.

GEORGE H. MURRAY, the manager of The Dazzler company, was in town on Friday.

E. A. WARREN will join the Boy Tramp company next week.

E. H. GILLES left on Sunday to join Gray and Stephens' Old OakenBucket company at Columbus, O.

The new play by J. H. Darnley, called Mrs. Dexter, is an undoubted success in England. It was first produced in Liverpool. It is said to be a better play than either The Barrister or The Solicitor.

MARIE WAINWRIGHT says that there is a steady stream of men who want to be her leading man to succeed Henry Miller. She lives at the Imperial Hotel, and the line of actors extend half around the block.

FREDERICK LONG and R. L. Taylour will take out The Inside Track company this month.

BENNETT MATLACK has been engaged by Charles B. Hanford for leading business next season.

ADA GRAY will make another of her short seasons, opening at Troy on Friday, and touring for two or three weeks.

JOSEPH RANSOME was engaged, last week, at a good salary to be stage manager for Beatrice Stratford, and also to play an important part in her new emotional drama, A Desperate Man. On Saturday, when the company assembled in the Grand Central depot, Mr. Ransome was missing, and the company were consequently unable to leave. The MS. of the play, which had been left in his possession, was found in a bar-room on Twenty-eighth Street. Ransome was not found until two o'clock, and he was in such a state that he was unable to walk a chalk-line. The company left without him at 1 P. M., with a brilliant prospect of having their play and performance ruined.

Mrs. FRANK MELVILLE is reported to be making a hit by her wonderful performance on an invisible wire.

T. H. WINNETT will direct the tour of Wife for Wife next season. He informs THE MIRROR that the play will be produced on a scale of spectacular grandeur. The scenic and mechanical effects, properties, and mountings will be new, and they will be transported by a special car. "The Majestic." Time is being booked.

CHARLES F. McCARTHY, the impersonator of Irish tenor characters, who has made a pronounced personal success as the Widow Hogan in The Last of the Hogans, has been re-engaged for next season by Edward Harrigan. Mr. McCarthy's wife left this city on Feb. 3 to visit her parents at her birthplace, Australia. Mr. McCarthy says that his wife, in making this trip, will visit nearly all the principal countries of the world. She will go from London to Gibraltar, to Naples, to Rome, to Port Said, Egypt; to the Holy Land, to Colombo, and to Melbourne. From Australia she will sail for San Francisco, and thence will return overland to New York and her husband.

LEW DICKSTADER'S MINSTRELS drew \$3,000 at three performances and a matinee at Malone's New Opera House, Jersey City, last week.

A PARTY of twenty newspaper men and friends of "Sandy" Dingwall went from Milwaukee to Chicago on the 14th inst. to witness the opening of Mr. Litt's naval drama, The Ensign, of which Mr. Dingwall is the business manager.

GEORGE SCOTT, of The Fire Patrol company, was married in Milwaukee on the 10th inst., after the performance, to Lena Rivers, formerly with the Paul Kauvar company. The happy couple received many handsome presents from members of the company and from other friends.

FEED. FELION has resigned the business management of Ida Van Cortland, and is engaged in a similar capacity for Clay Clement's tour in The Bells, which will begin at the New Orleans Grand Opera House.

REFLECTIONS.

Mrs. ALICE SHAW, who won the sobriquet, *la belle sieste*, in Europe, has whistled her way into the favor of royalty and swelled in half-a-dozen capitals during the three years that she has absented herself from America in order to increase the prosperity her unique and charming accomplishment brought her. Mrs. Shaw intended to make another trip to Russia, starting last month, but she is coming home on account of reports of the poverty and depression resulting from the famine in that country. She says that she finds it increasingly easy to produce her notes and effects, although it requires more study to learn to whistle the air of a song than to sing it.

HARRY BOONE has received a telegram from James H. Martin, author of The Harvest Moon, informing him that the play and company made an instantaneous hit at the new Hogan Theatre, St. Louis. The local press speak in high terms of the attraction.

C. EDWIS ROSEN is preparing for a tour of the South. He has contracted with a Louisville artist for oil paintings of twelve of his characters. His season will begin on Aug. 15 at New Orleans. H. M. Salter will manage the tour.

C. W. COOMAS has been engaged as manager of the Lynn Theatre, at Lynn, Mass. Mr. Currier has managed the Amesbury Opera House for several seasons.

ALICE JOHNSON, the well-known prima donna, has returned from the West, and is open for a first-class engagement. She has had three offers, but none of them have been satisfactory.

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The Annie Pixley Opera Co.

In Archibald Clavering Gunter's Fantastic Operetta.

* POLLY MIDDLES *

Will open at the Fourteenth Street Theatre in April for an indefinite run. WANTED—A few principals and chorus. Apply, between 4 and 5 o'clock, to NAT. ROTH, Fourteenth Street Theatre, New York.

THE HANDCLAP.

WHAT HE DID.

He told me he was out of work.
With little children six at home.
He said he couldn't get a job.
Although in search of one he'd roam,
Leave home with a dollar bill.
I heard him murmur "what a pie!"
And as he ambled down the street,
He guily winked his other eye!

Some enemy of Fanny Davenport is putting her name in the paper now as "Fannie."

NEWSPAPER NOTES AFTER THE BIG FIRE.

"Through smoke and flame and scorching heat a *Whiskered* reporter was seen to issue, bearing the hotel regi-ter from the smoldering ruins." — *The Whiskered*.

"The hotel register was stolen by a thief, and the names of the guests could not be ascertained." — *The Run*.

An actor complained of the echo in a Los Angeles theatre, last week, but the manager said when he looked over the slim audience assembled in the house that he couldn't find it in his heart to blame the building.

BRUNA.

As down the street she walks in state,
She bows to every friend she meets;
She smiles upon kindly gents;
She smiles upon and kindly greets;
And as you watch her graceful tread,
Her golden curls and eyes of blue,
You'll say: "She is a brainy girl,
I see she knows a thing or two!"

SILVIA GERRISH says that she has discarded corsets and garters. This is all very well—but how does she—or rather in what manner—in fact where—in short, an inquiring public would like a more lucid explanation.

OSCAR WILDE and Amelie Rives are thinking of collaborating on a play. Philadelphia *Music and Drama* predicts that it will be a fine-engine play.

WHEN the late dramatist, Wills, wrote a play, he went to bed and never left it until the play was finished. A great many modern dramatists would do well to follow this plan, and remain in bed for the rest of their lives.

MAX O'RELL says: "When the world is passing away O, how many will forgive and love one another! The author will embrace the critic and even the publisher." Mr. O'Rell wisely refrained to say anything about the actor and the property man.

IN DAKOTA.

FIMS.—"What a long wait there was between the first and second acts!"

NIMS.—"Yes, the leading lady went out to get a divorce."

KING COLE.

MATTERS OF FACT.

• Dowd's *Neighbors* has filled nearly all of its time for next season. Since its two weeks at the Union Square Theatre, the tour has been very successful.

Learning that his play is being pirated in the West, Frederick Paulding warns the managers of theatres that there is only one Struggle of Life company, that it is headed by himself, and that he will hold responsible any manager playing the piratical version. The play and the mechanical effects are protected by copyright and patents.

The Casa-Nova Theatre, at Cazenovia, N. Y., desires only high-class attractions, and no others will be booked. George W. Ripley is manager.

THE AMATEURS.

THE COLUMBIA IN FARCE AND OPERETTA

At the Berkeley Lyceum the other night two old pieces, the one a farce and the other an operetta—namely, *Confusion*, and *Trial by Jury*—were presented by the Columbia College Dramatic Club, with the assistance of several society girls, in a way that brought out nearly all of the points and that admitted a rather critical audience.

The first and second acts of *Confusion* did not go with sufficient briskness; it was palpable that the actors were answering "cues" rather than speaking from stimulated impulse; but the last act, which is the best, was performed with much animation and the comic possibilities were capitally realized.

Joseph G. Lamb, John B. Brazier, and Helen Fuller were especially excellent. Mildred Etinge, a young woman who has appeared during the last two years in several amateur casts, was Mrs. Mumpleford, and her acting, in its conception at least, is comparable with that of several professional comedienne. Miss Etinge is gifted with a lovely and expressive face, graceful figure, and a sympathetic voice that she uses with discrimination, and her performance on this occasion was marked by both buoyancy and archness.

The *Trial by Jury* was well staged and tastefully costumed. The bridesmaids were pretty girls, and the jurymen were smooth-faced collegians whose moustaches and beards were evidently summed on. The concerted numbers, which were difficult, were sung without a skip, and, in fact, the operetta was given with a zest that is explained by the fact that for two months the cast had rehearsed almost daily.

Again must Mrs. Lamb and Brazier be singled out for praise and to them must be added "Tom" Kelly, who sang the defendant's first solo with a tenor voice of little power but much sweetness.

The hit of the evening, however, was made by Agnes Starling, the soprano. It is a long time since we have seen such a radiant bride. The jury was justifiable in going down on its knees to her, and the judge in descending from his bench to propose to her. She has a fresh, clear, delicate soprano voice that easily filled the auditorium. She was devoid of staginess, and if ever she appears again we

would advise several prima donnas to copy her naturalness.

THE AMARANTH IS IN SIGHT OF ALL.

The Brooklyn Academy was crowded on the evening of Feb. 20, when the Amaranth Society gave its fourth performance of the season, presenting *In Spite of All*.

Macdave's version of *Andrea* gives opportunities for effective acting, albeit the motives of the play is somewhat artificial. It is difficult to respect the character of the husband of Alice Clendenning, and for that reason her poignant efforts to keep him at her side and win him from his mad infatuation for the mercenary comic opera singer seem scarcely worth the while. However, the play, offered Brooklyn's famous society the chance to demonstrate its histrionic resources, and it must be admitted that from the amateur standpoint the performance as a whole was decidedly creditable, while in certain features the cast was quite up to the professional point.

Alfred Young's *Carroll Clendenning*, for instance, although lacking incisiveness, was a well-conceived, intelligent, well-bred, nicely rounded personation.

The *Stella* of Lizzie Wallace was coarser-fibred than the author intended the character to be, but it exhibited marked ability nevertheless. The vivacity, petulance, superficiality of the spoilt prima donna were cleverly delineated. Miss Wallace honestly won the applause that rewarded her acting in the dressing-room scene. It is a pity that Miss Wallace suggested the café-chantante singer rather than the comic opera queen. Barring this mistake, her interpretation was excellent.

Ada Woodruff's *Alce-Clendenning* bore evidences of careful study and of conscientious endeavor.

There were palpable temperamental obstacles that prevented her from giving an altogether satisfying portrayal, however.

Kraft was acted with more humor than subtlety by W. P. Macfarlane. S. G. Acton's *Jack Knickerbocker* and B. C. Edwards' *Hartman* were well done, and Marie Lamb as *Bessie*, the maid, was pretty and piquante.

The play was mounted with an attention to detail that showed the emulous spirit of the Amaranth. The large audience found many points to applaud in the representation, and the leading members of the cast were honored in a fashion that professional actors might well envy.

IT REMAINS TO BE SEEN.

Washington Sunday Herald.

Manager Augustin Daly recently issued an edict that any member of his company whose portrait appeared in a dramatic journal should be discharged. The *Dramatic Mirror*, last week, gave a picture of Ada Rehan, and now it remains to be seen whether Daly will have the nerve to enforce his edict.

SHE COULDN'T MARRY THREE.

Miss Lillian Kennedy in her latest success *She Couldn't Marry Three*, has for the past two weeks met with unparalleled success through Missouri. For sixteen successive nights the S. R. O. sign decorated the box office which is one of the most remarkable records ever made in that State. Miss Kennedy, after her Chicago engagement, will make a quick tour through the Northwest, returning East where she will open early in August, her next season being booked almost solidly in week stands at the best of combination houses.

NEW YORK THEATRES.

LYCEUM THEATRE.

4th Avenue and 23rd Street.

DANIEL FROHMAN Manager.

EVERY EVENING.

Matinees Thursday and Saturday.

SOQUIRE KATE

A new play by ROBERT BUCHANAN.

HARRIGAN'S THEATRE.

39th Street and Sixth Avenue.

M. W. HANLEY Manager.

EDWARD HARRIGAN in his new local play,

THE LAST OF THE HOGANS.

Dave Braham and his popular orchestra.

Matinees Wednesday and Saturday.

BUOY THEATRE.

Broadway near 5th Street.

CHARLES DICKSON and the George W. Lederer Company, in

INCOG.

Nights at 8. Matinees Wednesday and Saturday.

PALMER'S THEATRE.

Broadway and 5th Street.

Evenings at 8.

Matinee Saturday at 2.

Drama in five acts, by Sydney Grundy, Esq., entitled

THE BROKEN SEAL.

Entirely new scenery and effects and a remarkable cast.

STAR THEATRE.

Broadway and 5th Street.

W. H. CRANE and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled

FOR MONEY

Every evening at 8. Saturday matinee at 2.

Seats secured four weeks in advance.

BROADWAY THEATRE.

Corner 23rd Street.

Manager FRANCIS W. SANGER.

Every evening at 8. Saturday matinee at 2.

FRANCIS WILSON, and company in

THE LION TAMER

STANDARD THEATRE.

Broadway and 5th Street.

TO NIGHT'S THE NIGHT

JANE.

The "Very Queen of Comedies."

March 7—J. K. EMMET.

A WINNER FROM THE START



Grimesey, Me Boy!

NOW BOOKING FOR NEXT SEASON.

BURT J. KENDRICK.

En Route

DAN COLVER EDDIE

HARRIGAN'S THEATRE.

Season 1893-94.

TEACHER OF STAGE DANCING.

46 Clinton Place, New York.

H. R. JACOB'S THEATRE.

CORNER 31st Street and 5th Avenue.

Matinees

MONDAY, THURSDAY and SATURDAY.

THE STOWAWAY.

Next week—Edwin Arden in Night and Morning.

CASINO.

Broadway and 5th Street.

TO-NIGHT AT 8.30.

UNCLE CELESTIN

Great Cast. New Scenery. New Costumes.

Admission 10 cents.

Seats on sale two weeks ahead.

PROCTOR'S THEATRE.

23rd Street. West of 6th Avenue.

Proctor and Turner, Proprietors and Managers.

CHARLES FROHMAN'S COMPANY.

In Henry C. DeMille's Drama.

THE LOST PARADISE.

Matinees Wednesday and Saturday.

Special prices, and children half-price.

In preparation—THE ENGLISH ROSE.

GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—100.

Wednesday and Saturday Matinee.

MR. BARNES OF N. Y.

Next week—Russell & Comedians in New City Directory.

KOSTER & BIAL'S.

GOSSIP OF THE TOWN.

FRANCIS CLIFFORD, an assistant in the scenic department of Harrigan's, fell from the scene last night Wednesday and broke both wrists. He was removed to his home.

"Serge" MENESEY, the reformed burglar of The Stowaway company, recently engaged a valet. Mark Lynch, the leading man of the company, was not to be outdone and immediately hired a dresser.

NEXT season, George C. Staley will introduce a new scene in *A Royal Pass*. It will be a sensational mechanical effect.

A WILD and weird circular came to THE MIRROR office last week, announcing the existence of a play by Mr. "Mickey Dole," wherever he may be.

A NEW playhouse is to be built by Hyde and Behman in Brooklyn, at the junction of Broadway, Throop Avenue, and Middletown Street. The house will be modeled after Hyde and Behman's Adams Street Theatre, and it will probably be ready on Oct. 1.

ON Monday afternoon of last week, there was a very successful benefit performance at Palmer's for the Philanthropic Fund of Sorosis. Several actresses, including Maida Craigen and Sydney Armstrong, acted as ushers. Members of Palmer's and of Daniel Frohman's company appeared in one-act comedies, and the Manhattan Athletic Club gave an act from *Wound Up*. The receipts were \$1,500.

FRED. WHIPPLE, manager of O'Dowd's Neighbors company, reports fine business for the road.

LOUISE MONTAGUE, the \$10,000 beauty, who posed and smiled in days of old in *Evangeline* and *The Corsair*—Fannie Daboll, Annie Barrett, Henry McDowell, Harry R. Bell, Jason Gordon, Jessie Jenkins, Eddie Readway, and W. S. Daboll are in the cast that is rehearsing *Ship Ahoy*, under the direction of William Daly. The Miller Brothers inform THE MIRROR that *Ship Ahoy* will be presented in better style than ever before. The White Squadron scene will show facsimile miniatures of the war ships *Chicago*, *Philadelphia*, *Atlanta*, *Baltimore*, *Newark*, *San Francisco*, *Manhattan*, *Boston*, and *New York*. The tour will start at Columbus, O., on March 6.

The effects of James Reilly's Broom-Maker company were seized by Deputy Sheriff Quinn, of Hoboken, to satisfy a judgment obtained by Treasurer Burns, of Jacobs' Theatre, in this city. Mr. Burns claims that Mr. Reilly owes him \$150.

CHARLES FROHMAN has sent a letter to the *Herald* in which he offers to give \$1,000 for the *Herald* prize play, and produce it at the Standard Theatre at the opening of next season on Sept. 5, in connection with Jane.

JESS VONNIES made such a favorable impression by her acting in *Only a Farmer's Daughter*, in Florida, that return dates have been booked at advanced percentages, and in several places guarantees have been offered. In Ocala she will play two nights on a certainty of \$300.

BOB DAVIDSON and Ramie Austen have leased their drama, *Guilty Without Crime*, to G. E. Lothrop, of Boston. It is now being played by the Lothrop Stock company to good-sized audiences.

BOSTON, New Jersey, is on the main line of the D. L. & W. R. R., thirty miles from New York. The Opera House there is new and thoroughly comfortable, according to its manager, Mr. Green.

ALTHOUGH the play in which Annie Lewis is to star next season has not been decided upon yet, her route is mapped out and her time is nearly filled.

DE WOLF HOPPER is booked for return dates at Chicago, Philadelphia, and Washington.

JOSEPH ARTHUR's new play is called *The Corn Cracker*. According to report, it will be put on at the Fourteenth Street Theatre next season for a run.

A COMEDY by Sydney Rosenfeld will be acted for the first time in Philadelphia in the Spring.

ELMER GRANDIN is supporting Eva Mountford.

F. C. CLOUGH, manager of the World's Theatre, Boston, is planning to build a large theatre on the site of that house. It will have a seating capacity of 1,700.

HARRY R. BELL has been engaged by Arthur Miller to sing the *Commodore* in *Ship Ahoy*.

On Thursday Daniel Dougherty will lecture on "The Stage" at Daly's Theatre for the benefit of the Actors' Orphanage. The affair is gotten up by the authorities of the R. C. Orphan Asylum as a tender of good-will and appreciation to the dramatic profession for the many benefits enjoyed at its hands.

D. A. BONITA has joined the business department of E. S. Willard's company for a short time in order to give Mr. Scheil, who is under the weather, a chance to recuperate.

GARLAND GATES left Gus Williams' company on Saturday.

The Casino Opera company are singing *Nanon* and *The Tyrolean* at the Brooklyn Academy of Music this week.

WOOD AND BRASLEY have left the Turkish Bath company.

SUCCESS has crowned Corinne's tour up to date, and "standing room only," is the cry at every city visited.

ELIZABETH MAGNETT has just received the MS. of Comyn Carr's society comedy, *For Give-ness*, which has been running all Winter at the St. James' Theatre, London.

CLEMENT SCOTT, the celebrated dramatic critic of the London *Telegraph*, has been presented by the Pope with a "special blessing," signed and sealed at the Vatican, and enclosed in a casket of lacquer and Dam scene steel. This was because Scott protested against the atheistical tendency of the school of dramatic literature.

E. J. HASSAN will take out another company with *One of the Finest* on March 10.



JAMES LEWIS.

"Any member of Mr. Daly's company, male or female, who permits his or her picture to appear in a dramatic journal, or whose portrait even appears therein, will be summarily discharged." — AUGUSTIN DALY.

James Lewis, the eccentric comedian of Augustin Daly's company, is the second victim. We print above this paragraph the substance of the notice on Mr. Daly's call-board. In accordance with the notice, Mr. Lewis will be out of an engagement in a very short time. Here is a capital eccentric comedian, and in characters that call for dry, crisp, sly humor, and peculiarity and promptness of action. Mr. Lewis is unequalled. Mr. and Mrs. Lewis live in a comfortable flat in this city; it is fitted with the many small comforts that make life worth living, and The Mirror hopes that Mr. Lewis, when he has to seek a new engagement will find a place in a permanent stock company. Mr. Lewis was born in Troy, N. Y., in 1852. His debut as an actor was in that city in *Writing on the Wall*. After several years barnstorming, he made a hit as *Dick Swiveller*. He then came to New York, and went under the management of Mr. Daly. He has appeared with emphatic success in *Samotoga*, *Divorce*, *The Big Bonanza*, *The Passing Regiment*, *Dollars and Sense*, *The Railroad of Love*, *A Night Off*, *The Lottery of Love*, *Nancy and Company*, and many other plays, including several of Shakespeare's. Mr. Lewis is now acting in *Love in Tandem*, and we advise managers to go to see him. They will like him.

THE MIRROR's collection of professionals' photographs is growing rapidly, and we take this opportunity to thank the hundreds of actors and actresses that contributed their portraits to it. In all cases we want brief, biographical notes of the sender's career. The collection, we may add, is not restricted to actors. Managers of theatres and traveling managers, agents, musical conductors, and authors are also invited to forward their pictures.

WILLIAM H. TAYLOR will produce a tragic drama called *The Maniacs*, at Wilkes-Barre, on Thursday. Harry C. Cortiss engaged the company for Taylor.

LUCILLE LEWIS will not close her season until July 25. *Forget-Me-Not* has been added to her repertoire, and several other plays are under consideration. A good season is reported.

MANAGER GEORGE WESSELS, of the People's Theatre, at Denver, was presented with a valuable diamond stud last week by members of the company.

For the Jeannie Winston Opera company, Arthur Bell, Walter Allen, Roger Hardin, and James Paxton are engaged for the summer season.

The actors engaged for the production of *The English Rose* at Proctor's, are John B. Mason, for many years leading man of the Boston Museum, and—when he wants to be—an excellent actor; Aubrey Boucicault, who has abandoned his project for a starring tour, Stanislaus Strange, recently in *The Soudan*, and more recently in *Shiloh* at the Boston Theatre; Harry Hawk, the veteran comedian; John Glendinning, John Findley, Mervyn Dallas, Charles Leonard Fletcher, Mercedes Millet, Bijou Fernandez, Nellie Lingard, and Bertha Creighton.

During the performance of *The Stowaway* at the Star Theatre, Brooklyn, recently Lulu Klein, the leading lady, reached for something in her dressing-room, and her arm touched the gas jet, which was not protected by the usual wire screen. The lace sleeve of her gown caught fire. In her attempt to extinguish the flame the ring on her hand became entangled in the meshes of the lace, and it was impossible to extricate it. Had it not been for the aid of Mrs. Edwards, of the company, Miss Klein might have been badly injured. As it was, her arm was scorched.

C. C. ELLIS announces that Eugene D'Albert, the celebrated pianist, who made a tour of this country three seasons ago with Sarasate, the violinist, will make another visit to us, under Mr. Ellis' management, beginning on March 21. D'Albert is a marvelous player. He is invariably likened to Rubenstein. Mr. Ellis is also directing the concert tour of Mr. and Mrs. Georg Henesch.

JESSIE DAVIS (Mrs. Ezra Kendall) will return from Ezra Kendall's *A Pair of Kids* company in April.

E. J. HASSAN will send *One of the Finest* on tour again on March 10.

FRANK JONES' *Our Country Cousin* company suspended its season on Saturday night in Pennsylvania.

KATE PRUSIA will go out on the road again in a few weeks. She will be under the management of Channing Palmer.

FRANCIS W. GARRIGUE, the new business manager of The Soap Bubble company, will make several changes in the company.

REUBEN S. THATCHER, Rich and Harris' *Tondo* will return to the New Park Theatre for two weeks.

BRANDON STRAWBERRY's supporting company will be: Joseph Ransom, A. W. Nichols, Owen Johnson, Owen D. Jones, H. W. Mitchell, Charles Folandier, James McNutt, Addie Cumming, and Amy Johnson.

PRATT AND MATTHEWS, who are to manage the season of light opera at the Fifth Avenue Theatre, this Summer, are engaging their company.

LUCY AND BELL BOSSO have been engaged by Fisher's Illusion company.

LIMA PAYNE has been engaged by Richard Mansfield.

RUSSELL CHILDS is rehearsing a company of amateurs at Port Jervis, N. Y. He will produce shortly *Girofie-Girofia* at that town.

THE CORAMMI, Thrower, and Dickman Opera company will go on tour about March 1. They will be accompanied by a female orchestra.

CORONA has captured the Texans by her dancing in *Carmen Up to Date*. Mrs. Kimball reports a highly successful tour.

AN ACTORS' FUND benefit will be given in March at Mrs. Etta Henderson's Academy of Music, in Jersey City. It will consist of a matinee performance, by the children of the stage. This will be the first public performance given by children for a benevolent object, and there is no doubt but that it will be a success.

DORA DAVISON left New York, on Monday, for the South. She will reappear for the rest of the season.

ALICE JOHNSON, the prima donna, is visiting in Chicago.

AS Madame Rhinehart, proprietor of the Wonderland Museum at Des Moines, Iowa, was going home after an evening performance, recently, she was attacked by a footpad who struck her a violent blow. She escaped, as did also the assailant. The motive for the deed was probably robbery.

CHARLES MELVILLE, manager of the New York Day by Day company, writes from Mt. Vernon, O., to correct the report that the company had disbanded in pecuniary straits at Xenia. He says, "The facts are these: Two society people and an ex-property man left me without a moment's notice, so I could not give a performance, and was compelled to close same evening. I engaged three good people, and opened again last Monday at Xenia to a fine house."

A NEW hundred thousand dollar opera house, to be called the *Theatre Royal*, is to be built by a joint stock company in Hamilton, Canada, and to be ready for opening next Fall.

THE double stage of Madison Square Theatre will be made use of in Charles Hoyt's new farce-comedy, *A Temperance Town*. The curtain will remain up, and the stage will be darkened. The lower stage will represent a New Hampshire rural scene; snow flakes are falling. A quick change to the upper stage, and the same scene is represented immersed in snow.

SARAH JEWETT and her mother will move from Cambridge, Mass., to New York, in a month or so.

T. H. PERSSIE, the tenor of the *Grati Opera* company, administered a severe lesson to a dissolute law student named Hugh M. Young, who insulted one of the leading ladies of the opera company in the Hotel Knox, in Knoxville, Tenn., a few days ago. On the following day Perssie met Young, who was drunk, and the latter drew a revolver and aimed at Perssie, who was accompanied by J. H. Stone. Stone knocked the pistol aside before Young could fire it, and wrenching the weapon from the would-be murderer, struck him on the head with it, knocking him down. During the mêlée Perssie drew a revolver, but Stone prevented him from using it. Perssie and Young were arrested and fined \$5.75 each for carrying weapons. Mayor Thompson subsequently remitted Perssie's fine one-half. Young was held for felonious assault.

SARAH M. YOUNG and Edward Kaufman write that their *Hoosier* comedy-drama, *Zeb, the Clogdopper*, has been thoroughly tried, is a positive success, and will be sent on tour next season, beginning in November.

THIS is a good deal of dissatisfaction among the theatre managers and playgoers of St. Paul and Minneapolis over the high traveling rates charged by the Chicago and St. Paul Railroad, which, it is claimed, prevent many theatrical companies from visiting the twin cities. The railroad company says that it did everything toward securing the adoption of a special mileage ticket for the profession, but that so many complications presented themselves that the idea was abandoned. Many theatrical companies skip St. Paul and Minneapolis in their Western tours.

Marie Hubert Frohman in the title role was superb. There was a depth of feeling and pathos in her voice, a grace and peerlessness in her manner, such as at once held the sympathies of the audience while her passion, when passion was required, a sweetness and pathos in the more tender scenes, showed her an actress of far more than ordinary ability, and caused her to be the recipient of enthusiastic and involuntary applause.—*Daily Bulletin*, Haverhill, Mass.

MANHATTAN. — **WILBUR OPERA CO.** played to a good week's business 8-12.

MANCHESTER. — **OPERA HOUSE** (L. S. Lucas, manager): J. C. Lewis in *Si Plunkard* 12; large house.

MAINE.

PORTLAND. — **LOTHROP'S THEATRE** (George E. Lothrop, manager): George Wilson's *Minstrels* gave only a fair performance to a large house. Whallen and Martell's *Vaudelles* made their initial performance here 12. Owing to a severe storm they opened to a small house, but gave a pleasing performance. The Martell *Phantom* troupe of acrobats were the finest seen here this season. Eddie Akers opened 12 in *Little Hobooboo*, following night in *Amlette*, *The Dumb Girl*; business good. George C. Staley in *A Royal Pass* 12. — **W. F. Foster's Burlesque** co. 22-23. — **CITY HAIR** (Mrs. C. Stockbridge, manager): Prof. Kelley's *Tableaux* 12 at large house. Miss Harrington deserves special mention for her individual work. **Mark Howard**, William Lorin and Hayden Quartette gave a fine concert to a large house. — **THEATRE**: W. J. Flack, advance for Frank Mayo, lingered here for a few days this week.

DETROIT. — **ALAMEDA OPERA HOUSE** (H. Donnell, manager): Frank Mayo in *Davy Crockett* 12; good business. — **COLUMBIAN OPERA HOUSE**: H. R. Bremen's *Star* Theatre co. 15-19; in repertoire of popular plays to good business.

SPRINGFIELD. — **OPERA HOUSE** (Frank A. Owen, manager): George Wilson's *Minstrels* 9; good house. Amateurs gave *Old Phil's Birthday* and *A Box of Monkeys* to a large and appreciative audience 12. Frank Mayo in *Davy Crockett* 12, 20.

MASSACHUSETTS.

ADAMS. — **OPERA HOUSE** (E. R. Kerner, manager): *Soup-Bubble* 12; fair house. Devil's Mine 12; medium house.

HYDE PARK. — **WAVERLY OPERA HOUSE** (F. R. Holmes, manager): The Octopus 12; packed house.

ATTLEBORO. — **BATES' OPERA HOUSE** (J. G. Hutchinson, manager): The County Fair 12; S. R. O.

SALEM. — **MECHANICS' HALL** (Andrews, Moulton and Johnson, managers): Devil's Mine 12; fair house. Ivy Leaf 12; medium house; heavy snowstorm. *Hoosier* and *Hoosier* to a very large audience at advanced prices. Excellent co. Joseph Murphy in *Barrel of Money* 22.

LYNN. — **THEATRE** (Charles W. Currier, manager): *A Dark Secret*; good house. *A Barrel of Money* 22. — **MI-SEE**: Big business continues to be done at the *Musee*. — **ITEM**: The Eastern Amusement co. has leased the *Music Hall* to Thomas and Watson, of Brooklyn, N. Y., for the remainder of the season. They intend to establish a high class variety amusement resort here.

LOWELL. — **OPERA HOUSE** (John F. Congreve, manager): *Hoosier* and *Hoosier* 12; good house. Nellie M. Henry did a fair business with *A Night at the Circus* 12. — **George C. Staley** gave a good performance of *A Royal Pass* to a large house. — **W. F. Foster Burlesque** and *Specialty* co. 12; poor house.

MUSIC HALL (Allen and Litchfield, managers): Upper Hand 8-12; big business. *The Sea of Love* 12-20 to large houses. *The Two Orphans* 22-27.

WALTHAM. — **PAKE THEATRE**: William D. Bradstreet, manager: Hettie Bernard-Chase 12 in her melodramatic comedy, *Uncle Darling*, to good business. In the climax of the third act there were introduced two sledges, one drawn by reindeer, the other by Esquimaux dogs. This feature made a pretty picture which caught the house. The curtain was raised twice. Atkinson's *New Peck's Bad Boy* 12; light business.

PITTSFIELD. — **ACADEMY OF MUSIC** (F. L. Stempson, manager): Kate Claxton in *The Two Orphans* 12; large and well-pleased audience. *Birds of a Feather* 12; good sized audience.

SPRINGFIELD. — **GILMORE'S OPERA HOUSE** (D. O. Gilmore, manager): McKenna's *Flirtation* and William Barry made a large audience hilarious 12. Kate Claxton in *The Two Orphans* 12; large house. Mr. Wilkinson's *Widows* 12; another large house.

NEW BEDFORD. — **OPERA HOUSE** (W. W. Cross, manager): Uncle Celestine 12; fair house. County Fair 8, 12; S. R. O. Uncle's *Darling*, with Hettie Bernard-Chase leading, to a small house 12. A *Royal Pass* 12; fair-sized audience. *A Barrel of Money* 12; large audience.

MICHIGAN.

SAGINAW. — **ACADEMY OF MUSIC** (S. G. Clay, manager): *Blue Jeans* to immense business 12. Charles T. Ellis 12; *Private Secretary* 12; Hazel Kirke 12; Alabama 12.

MARQUETTE. — **OPERA HOUSE** (S. X. Ross, manager): Bill Nye and A. P. Burbank 12 to a \$100 house; audience well pleased.

KALAMAZOO. — **ACADEMY OF MUSIC** (R. A. Bush, manager): An excellent co. presented *The Private Secretary* 12; business light. Barlow Brothers' *Minstrels* did good business 12. — **GRAND OPERA HOUSE** (Harry Churchill, manager): Orson Clifford in *Avenged* 12; small house.

MUSKEGON. — **OPERA HOUSE** (Fred L. Reynolds, manager): Elsie Leslie in *Prince and Pauper* 22; Great Metropolitan; Paul Kauvar 12.

BATTLE CREEK. — **OPERA HOUSE** (E. R. Smith, manager): A Part of *Kids* 12; large house. Barlow Brothers' *Minstrels* 12; fair house.

LANSING. — **BAIRD'S OPERA HOUSE** (James J. Baird, manager): *Blue Jeans* filled the house 12.

JACKSON. — **HIBERNIA OPERA HOUSE** (Waldron and Todd, managers): Stetson's U. T. C. co. 12 to good business 12; matinee and evening. The Private Secretary to a light house 12.

VISALIANI. — **OPERA HOUSE** (S. Draper, proprietor): Stetson's Uncle Tom's Cabin co. 12; good business. Tony Farrell in *My Colleen* 12; to a light house. Effie Eisler in *Hazel Kirke* 12; very large house.

GRAND RAPIDS. — **POWERS**: *Blue Jeans* 12; good business. — **KENWOOD**: A. W. Fremont in the sensational play, 77, did fairly 12-20. Pete Peterson 22-27.

CHARLOTTE. — **HUCK'S THEATRE**: Howorth's *Hibernians* 12; fair business. Stetson's Uncle Tom 12. — **THOMAS' OPERA HOUSE**: *Fire Patrol* 12; good house.

MISSOURI.

ST. JOSEPH. — **TOOTLE'S OPERA HOUSE** (L. M. Crawford, manager): John L. Sullivan and Duncan B. Harrison brought out a large audience 12. Curiosity to see the best-advertised man in America brought many dollars to the co. Alba Heywood 12.

— **ITEM**: Everything in theatrical life fearfully dull.

ST. LOUIS. — **JOSEPH'S OPERA HOUSE** (Thomas Johnson, manager): *Rentfrow's Below Zero* 12; large house. Colson and Gusley in *Vagabond* 12; fair house.

COLUMBIA. — **HAGEN OPERA HOUSE**: Carl Behrens in *Ten Nights in a Bar-Room* 12; good house.

WICHITA. — **MAGNOLIA OPERA HOUSE** (Hartman and Markward, managers): House dark 8-11. *Elipse Dramatic* co. booked in 12; failed to appear. — **ITEM**: Blind Boone visited his mother in this city 12.

SEALDALE. — **WOOD'S OPERA HOUSE** (Dr. H. W. Wood, manager): Lillian Kennedy in *She Couldn't Marry Three* had an excellent house 12.

BONNIEVILLE. — **THESSIAN OPERA HOUSE** (C. E. Gross, manager): *Irish Visitors* 12; good house.

MINNESOTA.

ST. PAUL. — **METROPOLITAN OPERA HOUSE** (L. N. Scott, manager): Wang was presented by De Wolf Hopper and a very strong co. 11-12; to S. R. O. Joseph Haworth presented St. Marc, *Ruy Blas*, and The Bells 12-17 to large and appreciative audiences. Modjeska 18-20. *The Cadi* 12-19. — **GRAND OPERA HOUSE** (Frank L. Bisby, manager): John T. Kelly in *U. I.* 12-19, opening to S. R. O. 12-19. Williams in *Keppler's Fortunes* 21-27; *Honest Hearts* and *Willing Hands* co. 12-19. — **HILTON'S NEW PLAYHOUSE**: Edwin P. Hilton, manager; Amy Arlington & Comedy co. presented *A Chip of the Old Block* 12-20, opening to good houses. Sid C. France in *The James Boys* 21-27. — **ITEM**: J. J. Buckley, business manager, and John D. Leffinwell, representative, were in town in the interest of *Modjeska*. Della Fox made a hit in her song, "She's the Other Fellow," which was repeatedly en-

cored. — The box-office receipts during the engagement of Wang were over \$6,000 for four performances. — John T. Thompson, the efficient stage manager of the *Metropo*, has an excellent corps of stage hands, that meet with much praise from all co. for their quick and effective work and general good nature.

MINNEAPOLIS. — **GRAND OPERA HOUSE** (J. P. Conlin, manager): Clara Morris presented Camille, Odette, and Romeo de Mori 12-14. A large and brilliant audience witnessed Miss Modjeska's impersonation of Rosalind in *As You Like It*. Her impersonation of the character was thoroughly artistic throughout. The support given her was in the main good, the acting of John A. Lane being especially fine. — **HOFF OPERA HOUSE** (Jacob Litt, manager): Frederic Bryton and Ralph Delmonte presented *Forgiven* to the capacity of the house. Play and co. made a decided hit. — **PEACE OPERA HOUSE** (E. P. Hilton, manager): Sid C. France in *The James Boys* played to excellent business 12-20.

MINNEAPOLIS. — **TEMPLE OPERA** (John T. Condon, manager): *C and L* 12; large and well-pleased audience. — *The Cadi* 12, 19 under the endorsement of John Lodge, No. 12, A. F. & A. M. is attracting attention, and the indications are that a bumper house will receive it. — **THE LYCEUM** (W. A. Seely, manager): *The Prince and Pauper* 12 to fairly good houses. Nye and Burbank 12; crowded house Clara Morris 12, 16.

MISSISSIPPI.

JACKSON. — **ROBINSON'S OPERA HOUSE** (Dreyfus and Evans, managers): *Dark* 12. Skipped by the Light of the Moon 12.

MONTANA.

ANACONDA. — **EVANS' OPERA HOUSE**: Dan'l Sully in *The Millionaire* to splendid business 12. Robbie Gaylor Marches.

MISSOULA. — **BENNETT OPERA HOUSE** (S. X. Martin, manager): Daniel Sully appeared in *The Millionaire* 12.

NEBRASKA.

OMAHA. — **BOYD'S THEATRE** (T. F. Boyd, manager): *Spider and Fly*, greatly improved since its last visit, had a remarkably successful engagement 12-19. The European origin of the co. is plainly shown by the off-misplaced "h," but then the actions of the troupe were more important than words, so that a little thing like that did not make much difference. The De Wolf Hopper Opera co. opened a three nights' engagement in a small music house; receipts being over \$1,000. Anna O'Keefe is worthy of a better part than that of Gilbert's *Wainwright* 12-19. — **GRAND STREET THEATRE** (W. J. Burges, manager): The engagement of Sam. T. Jack's Creole Burlesque co. closed 12, when it was succeeded by Aaron H. Woodhill in *Uncle Birnam*, a New England drama of merit. An evenly balanced co., headed by Troja Griswold, gave efficient support.

GRAND OPERA HOUSE: Par's Gailey Girls gave a variety performance to fair business 12-19. — **ITEM**: We Omahaites have been in a fever of expectancy with the prospect of having in our city within one week, four of the greatest artists in the world in their different lines; that is, Bernhardt, Patti, Schawenska, and John L. Sullivan, but word has just been received that the diva's manager is not satisfied with the Coliseum, which has been engaged for 20, and unless one of the regular theatres can be secured, her visit will probably be postponed. — A committee of Omaha clergymen have undertaken to secure legislation by the City Council against immoral posters. The matter has been brought up as a direct result of the Creole and Par's Gailey Girl posters.

LINCOLN. — **THE NEW LANSING** (Ed. E. Church, manager): *Spider and Fly* 12; John L. Sullivan in *Broderick Agra* 12. — **FUNKE** (Fred Funke, manager): Maggie Mitchell in *The Little Maverick* 12. — **ITEM**: We Omahaites have been in a fever of expectancy with the prospect of having in our city within one week, four of the greatest artists in the world in their different lines; that is, Bernhardt, Patti, Schawenska, and John L. Sullivan, but word has just been received that the diva's manager is not satisfied with the Coliseum, which has been engaged for 20, and unless one of the regular theatres can be secured, her visit will probably be postponed. — **GRAND OPERA HOUSE**: Par's Gailey Girls gave a variety performance to fair business 12-19. — **ITEM**: We Omahaites have been in a fever of expectancy with the prospect of having in our city within one week, four of the greatest artists in the world in their different lines; that is, Bernhardt, Patti, Schawenska, and John L. Sullivan, but word has just been received that the diva's manager is not satisfied with the Coliseum, which has been engaged for 20, and unless one of the regular theatres can be secured, her visit will probably be postponed. — **GRAND OPERA HOUSE** (H. R. Jacobs, manager): *A Knotty Affair* was presented 12-19, and Boys and Girls 12. The Bostonians sang Robin Hood and Dorothy to a packed house 12, 19. — **WHITING OPERA HOUSE** (Wagner and Reis, managers): Herrmann drew his usual large audiences 12-19. — **ITEM**: *Clementine Case* 12-22; *Duff Opera co.* 22-27; *Midnight Bell* 22-27.

OLIVE. — **OPERA HOUSE** (Horace E. Day, manager): Agnes Huntington appeared 12. The New Tavern-Vaughn co. presented *The New Grab Bag* 12 to a fair-sized audience. The Bostonians sang Robin Hood and Dorothy to a packed house 12, 19. — **WHITING OPERA HOUSE** (Wagner and Reis, managers): Herrmann drew his usual large audiences 12-19. — **ITEM**: *Clementine Case* 12-22; *Duff Opera co.* 22-27; *Midnight Bell* 22-27.

OLIVE. — **OPERA HOUSE** (C. L. Burroughs, manager): A very small audience saw a part of *The Clementine Case* with Sybil Johnston as Isa 12.

The model scene, in the third act, was left out, and other parts were unmercifully cut. At the close of the third act Manager Purrington came before the curtain, and explained to the audience that he had done all in his power to make the co. give the performance as it should be given, but without avail, and all persons who were not satisfied could have their money returned by applying to him at the box office. The manager of the co. next came before the curtain to make excuse that the stage and dressing rooms were cold, etc., but the audience hooted him down, and he retired very red in the face. Manager Purrington's course, last evening, cannot be too highly commended. Oleum audiences have been so often imposed upon that people have lost confidence, and will not patronize even the better class of attractions, through fear of being swindled.

NEW HAMPSHIRE.

DOVER. — **CITY OPERA HOUSE** (George H. Demeritt, manager): Frank Mayo as Davy Crockett 12; fair house. — **ITEM**: All traveling cos. and their management have nothing but words of praise for our new Opera House.

NEW JERSEY.

PLAINFIELD. — **MUSIC HALL** (Kunyon and Demarest, managers): Henry E. Dixey appeared 12. — **ITEM**: *Mostar* and *Vaughn's Tourists in Our Grab Bag* 12; fair house.

ORANGE. — **MUSIC HALL** (George P. Kingsley, manager): The Soudan to a poor house 12. *Hands Across the Sea* 12. — **ITEM**: The Kendals will make their farewell appearance in America at Music Hall on June 2. It has not been decided as yet what play they will present.

NEWARK. — **MINEY'S NEWARK THEATRE** (William N. Morton, manager): Henry E. Dixey appeared 12-19. The *Still Alarm* 22-27. — **JACOB'S THEATRE** (M. Tobin, manager): *The Grab Bag* proved a great success. Theresa Vaughn, one of the stars, sang several new and beautiful songs. Mr. Mostar and Mr. Dixey sang a cleverly clever and original taking specialty, called "That Girl from Manhaeset," and Mr. Dixey gave ananeous exhibition of dancing. — **WALLACE'S OPERA HOUSE** (Fred. Waldman, manager): Harry Kornell, with his talented co., kept Waldman's well nigh last week, and the audiences were well pleased with the diversified programme given. Harry Kornell was, as usual, heartily welcomed. The *Half Way House*, a frolicsome and boisterous afterpiece, engaged by the whole co., was far above the average usually seen, and from beginning to end created a vast amount of amusement.

NEW YORK.

EARL. — **EARL'S OPERA HOUSE**: Natural gas to large houses; week ending 22. **CITY THEATRE**: Von Sonnen was greeted by well-filled and appreciative audiences 12-19. — **ITEM**: *Primrose and Vaughan's Tourists in Our Grab*

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THEATRES.

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All railroad depots, and principal hotels within two minutes' walk.

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WANTED—A first class opera company for summer, at popular prices.

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Seats, 600. Complete scenery. Population, 7,000.
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Splendid orchestra. Dates for good attractions.

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N. Y., March 2; Troy, N. Y., March 3; Ithaca,
N. Y., March 4; Utica, N. Y., March 5; Albany,
N. Y., March 6; Utica, N. Y., March 7; New
Haven, Conn., March 8; Stamford, Conn.,
March 9; Bridgeport, Conn., March 10; New
Haven, Conn., March 11; New Haven, Conn.,
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